NINE SACRED RECITATIONS OF THE JAIN RELIGION

(A Study of the Nine Smaranas and All Aspects Associated with Them.)

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1 Jainism: An Introduction

1.1 Background to Jainism

The word 'Jainism' derives from '*Jina*', and the philosophy propagated by the Jinas is therefore called Jainism. Jina means conqueror, that is, one who has conquered all of the worldly passions such as desire, hatred, anger, greed, and pride by one's own efforts and has liberated himself from the bonds of worldly existence, and hence the cycle of birth and death. Jina, therefore, is human and not a supernatural being or an incarnation of a God. Hence the term Jina is applied to a person who is a spiritual victor par excellence.

Jainism has been in existence from time immemorial and it is one of the oldest religions in the world. Jains believe that an immortal soul resides in every living being. The soul is subjected to the passions such as greed, anger, ego and hatred, and is polluted by them. This phenomenon is referred to as the bondage of karma. This bondage is the cause of births and rebirths. This cycle of birth, death and rebirth is termed as samsára. It is a term widely used in Jain writings. The ultimate goal of a Jain is to free one's own soul from samsára and achieve a state of liberation known as nirväna. Jains have stressed the great importance of the practice of asceticism and meditation to achieve this goal.

Around three thousand years ago, two distinct lines of thought prevailed in India. One was based on the philosophy of the Vedas (revered books of Hinduism) also known as the Vedic culture. The Vedic belief was connected with the caste system and animal sacrifice. The other belief opposed these two systems. People who were called the Shramans rejected the caste system and sacrifices. The first line of thought has developed into a religion, which we now call Hinduism. The second line of thought gave us two religions, Jainism and Buddhism. Although this is a very brief and simple explanation of the roots of both Jainism and Buddhism, by and large it is right to say that Jains and Buddhists have always opposed the caste system and both religions are based on the philosophy of ahimsä (non-violence). Jainism, however, has taken this philosophy of ahimsä further than Buddhism in that the theory of non-violence extends to the animal world and that Jains should be vegetarian. Buddhists do not believe this and, hence, this issue has become the major difference between the two religions, although the philosophies are otherwise very much the same.

1.2 Jainism and the Tirthankaras

Jains believe in the Tirthankaras or enlightened souls. There are twenty-four Tirthankaras in the present cycle of time. According to Jain philosophy the Tirthankaras are considered to be the 'conquerors' as they have obtained infinite knowledge and wisdom, and have obtained the final emancipation (*nirväna)*. They have consequently laid down the path for the spiritual upliftment of humanity, and therefore they are worshipped by Jains.

According to Jainism, the first Tirthankara who was born thousands of years ago was Rishabhadeva. He is also known as Ädinatha, which simply meaning 'the first Lord'. His teachings provided people with knowledge regarding farming, house building, and cooking and basic education in the arts, science and commerce. Each Jain Tirthankara has a symbol and Rishabhadeva's is the bull. Some coins of pre-Äryan

civilisation show a picture of a bull on one side and an ascetic on the other. According to some historians, the Jain philosophy existed in India before the arrival of the Äryan people. Of the nine recitations or sacred Smaranas that I have explored in this book, one is the Bhaktämara Stotra. This is held in great reverence and has a unique place in Jain literature, and has been composed by its poet in praise of the first Tirthankara, Rishabhadeva.

The second Tirthankara, Ajitnätha, and the sixteenth, Shäntinätha, are praised in the sixth recitation that I have examined called the Ajiya-Shänti Thao.

Perhaps the most widely worshipped Tirthankara is the twenty-third Tirthankara, Lord Pärshvanätha, who was born more than 2800 years ago. There are hundreds of temples in India, which have been built to worship Pärshvanätha. Of the nine recitations analysed here, there are three recitations, which were composed in praise of Pärshvanätha. The worship of the Tirthankara Pärshvanätha is so widespread amongst Jains that there are hundreds or even perhaps thousands of poems composed to his glory.

Mahävira was the twenty-fourth and the last Tirthankara of the Jains. None of the recitations studied in this book have been composed in praise of Mahävira. However, it is worth mentioning Mahävira as the religious principles, code of conduct and the entire philosophy, which is followed by present day Jains, is based on the direct preaching of Mahävira.

1.3 Jains and Jain Writings.

Although Jains constitute about half of one percent of India's population, their influence in economic and social fields cannot be overlooked. There are many prominent Jains who have contributed to India's economy to the extent that the proportion of their wealth far exceeds their numbers in India. Jain contributions to art and architecture are also quite significant in Indian history. Thousands of beautiful temples stand witness to Jain devotion and love for religion and architecture. In the literary field, Jain ächäryas (heads of a group of monks) have contributed immensely as far as books on philosophy, metaphysics and poetry are concerned. The austere lifestyle of a Jain monk allows them time to acquire literary skills and pursue literary activities. Jain stotras not only praise the Tirthankaras but also tell us about the literary achievements of Jain writers.

The stotras (sacred hymns) that have been explored in this book can only give one a glimpse into a vast ocean of literary works and achievements. Although many are recited in prayers - by individuals or by groups- during festivals, as yet there is no in-depth study that has been done on the Jain stotras in English. This book aims to explore nine holy recitations out of that vast field.

1.4 History of the Shvetämbara and Digambara Jains.

No religion or faith is free from divisions, and Jains are also divided into many sects. Different viewpoints arising out of scriptural interpretations have led to different factions. The first rift came after the nirväna of Lord Mahävira. Monks at that time had different opinions about wearing clothes. For some monks true renunciation

means giving up one's own clothes. However, for others clothes were the basic requirement in order to live and mix with lay people

Those who started wearing white clothes were called Shvetämbaras and those monks who propagated total nudity were called Digambaras.

The followers of these two sects are seen everywhere in India and abroad. During the course of time further divisions came into being. (The word Shvetämbara comes from *shveta* meaning white and *ambara* meaning clothes. Shvetämbara monks wear white clothes whereas the monks of the other faction do not wear any clothing and are therefore called Digambara monks. Dig meaning sky or direction and ambara again meaning clothes. Those who wear the sky as their cloth- i.e. go about naked are Digambara monks.)

2 Jain Hymnology and Prayers

2.1 Introduction

Jain hymns popularly known as stotras are written in praise of the Jain Tirthankaras or deities. They have been written in the Sanskrit, Präkrit or the later Apabhramsa languages, and in verses, with a definite rhythm (meter). They can be sung by an individual or by a group, in temples or in assembly halls. Jain recitations can be divided into shorter (stuti) or longer poems (stava or stotra)[1] and the collective name given for these recitations is smarana.

The smaranas can be systematically recited or even a deity worshipped by using additional mantras and yantras. Mantras are combinations of certain vowels or consonants or small phrases, and it is believed that the vibrations created by chanting mantras help the devotee in obtaining the desired results. Mantras are aids in the form of syllables and words whereas yantras are diagrams, which help in concentration and meditation. People believe that yantras also help them in achieving the desired results.

Not all poems are called the smaranas. The smaranas can be remembered and sung. The Smaranas can replace religious rituals and can become the ritual itself. The Smaranas can be used indirectly for meditation purpose.

2.2 History of the Stotras

Much of the stotra literature was in its infancy in the early period of Jain literature. This is the period when the original Ägamas (holy scriptures) were compiled. Most of the literature, which has survived, and indeed all poetical literature was composed after the nirväna of Mahävira. The earliest poetical composition is in a chapter found in the second scripture of the Shvetämbara Jains, which consists of twenty-nine verses and was written entirely in praise of Lord Mahävira. The composition

[1] *Ekshloka dwishloka trishloka va stutirbhavati. Parataschatuh shlokadikaha stavah'* from *Jain Stotra Sandoha* p3
Published by Sãrãbhãi Nawab, Ahmedabad 1932

compares Mahävira's virtues and abilities with the highest of mountains and the deepest of oceans. It is the first known attempt to glorify Mahävira through stotras. Once started, this trend of glorifying Tirthankaras and other deities continued and more and more poets chose the poetic[1] style of writing.

The background to this style of writing is derived from Hindu scriptures. Compositions in praise of the Hindu Gods are found in sacred books such as the Vedas, Upanishads and Puränas. The stotras composed in praise of the Gods started to take a definite form. Sanskrit scholars have marvelled at this the style of writing which uses various metres. The ancient Sanskrit stotras are still popular amongst Hindus. The earlier versions tend to praise the Gods or Goddesses, however, the later versions not only glorify the virtues of the Gods, but also have special magical powers attributed to them. With the gradual introduction of various practices, the stotras became part of the ritual and daily recitations. As sacrifices (*yagnas*) were performed to please the Gods and Goddesses, the poetic compositions were recited to aid the ceremony or invoke the powers of the Gods. Thus the fully developed stotra literature came into existence.

2.3 Jain Worship Practices

Throughout Indian geo-political history, Jains have lived alongside a large population of Hindus. This has meant that Jain cultural identity was greatly influenced by Hindu traditions and practices. Thus, as per the Hindu tradition, in Jainism there are nine different ways[2] one can worship. These are as follows:

1. Reading and learning from the scriptures (*shravan*)
2. Singing devotional songs (*kirtan*)
3. Recitation of devotional compositions (*smarana*)
4. Ritual worship in front of an idol (*pädsevan*)
5. Requesting/praying (*archan*)
6. Bowing down (*vandana*)
7. Believing that the worshipper is merely a servant of God doing what is advised in the holy books (*däsya*)
8. A worshipper believes that he is a friend of God doing what is advised in the holy books and also thinks that he is close with his friend- God (*sakhya*),
9. Talking to God, admitting his weaknesses from time to time. (ä*tmanivedan*)

If one looks at the old Jain stotras, they do not mention the divine attributes of the Jain Tirthankaras, neither they are composed in order to ask any deities for material gain or benefit. The chanting of a stotra to please a 'God' or to ask favours from a 'God' does not fit into Jain philosophy. However, this all changed during the course of time. Both Jains and Buddhists were influenced by the spread of Hinduism with its branches like Yoga and the Tantrik systems. This also meant that their ritual practices went through considerable changes.

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[1] *Jain Stotra Sandoha'* (see note No 1) has sited the earliest stotras composed some hundreds years after Mahãvir. Perehaps the oldest one is this Uvasaggaharam Stotra , which as discussed in this article has been composed quite late.
[2] *Navratnamãlika* by *Swãti Tirunãl*. (*Sangeet* Magazine, Published from Delhi January 1970)

The Hindu religion is centred on a number of 'Gods' and the idea of 'God' as the creator and the provider. Jains, however, do not have a conventional belief in 'God'. Jains maintain that this universe has not been created by any divine being. It has always existed and will always exist in one form or another. There is no creator God according to the Jains. A saintly person, following the path of renunciation, austerities and non-violence may become free from the bondage of karma. This is enlightenment (Kevala Gyän), and after that he is referred to as the enlightened one (Arihanta). In the Jain tradition, there are twenty-four such Arihantas who started propagating the rule of Law and established the structure of laypeople and monks. They were then referred to as Tirthankaras (ford makers). Once a Tirthankara leaves the cycle of birth and rebirth, his becomes the liberated soul (siddha), in other words he attains nirväna. The liberated soul resides forever in eternal bliss. As far as Jainism is concerned the Tirthankaras are the highest form of beings and therefore can be interpreted as 'God'. However, as highlighted earlier the Jain interpretation of 'God' is a somewhat unconventional one.

Therefore, there is no question of Jains praying in such a way as to ask anything from the Tirthankaras through worship. The Jain religion is one of renunciation where strict ascetic life prevails. Jain Tirthankaras are not said to have any attachments and are not said to take any interest or interfere with mortal beings. Hence, for a Jain to pray for things such as a long life or prosperity would be fruitless according to Jain philosophy.

However, going back to the Hindu way of worship and its influence on Jainism, there have been changes over time. Due to the sheer nature of a human beings need to believe in a supernatural force, many Jains look to the Tirthankaras as Gods and are found to be worshipping in a way as to ask a God to grant certain wishes.

A religion, which advocates the nature of the soul, the bondage of the soul and karma, and the method and the path of freeing oneself from the bondage of karma is the religion of theory, a religion for learned ones. This path to nirväna is not always completely understood by ordinary people. Neither are there ingredients in it to attract a common mass. This religion, which advocates renunciation rather then asking for worldly gains, was perhaps in danger of loosing its own identity[1]. The common man is tempted to lean in the direction where he would find some material gains or help from a 'divine' source. Jainism had little to offer to such a person in this respect. It is for this reason, that although essentially Jain philosophy is scientific, it was adapted by Jain scholars and preceptors who realised the reality and the 'demand' of a common man.

2.4 Jain scriptures and the universe

Jain scriptures contain details of the universe and various types of living beings. There are four main categories of living beings, which are explored. Hellish beings, animals, humans and demigods (Devas). One has to go through the cycle of birth and death before the final liberation. One is born into all sorts of existences. In addition, after following the path of right faith, right knowledge and right conduct, one achieves the

[1] *The Jaina Path of Purification*. by Padmanãbh S. Jaini Motilãl Banarassidãss, Delhi. 1979 (Pages 188,189)

final liberation, nirväna[1]. This means no more rebirths, which leads to existence in the form of a bodiless pure soul. Jains however have said that there are 'demigods and goddesses' (yakshas and yakshinis) living in different regions of the universe who possess miraculous powers[2]. They can fulfil one's wishes and grant favours to devotees. These demigods and goddesses could be the attendant deities of Tirthankaras or merely the residents of different regions in the universe. There was nothing wrong, they would have thought, in praying to these gods and asking or expecting favours from them. Jain preceptors have here found a way of worshipping a form of God to suit the requirements of a devotee.

2.5 Jain scriptures and Jain rituals

Jain rituals are also introduced in the Jain scriptures. An example of a ritual explained in a scripture is that of one which is used to celebrate the birth of Lord Mahävira. The story of this ritual is as follows. Indra had celebrated the joyous occasion of the birth by performing a ceremony. The child Mahävira was taken to a mountain called Meru and given a ceremonial bath. He was anointed with sandalwood paste and other ingredients. Some 56 nymphs (dik kumäris) performed this ritual (Snätra) in a grand style. Based on this, Shvetämbara Jains devised the ritual of bathing/anointing and it is regularly done in temples. A Jain image is worshipped, bathed and anointed in a 're-creation' ritual. People sing and even dance in front of the idol of the Jain Tirthankara.

This ritual is the starting point for the 'bhakti' movement in Jainism and it opened the way for various ritual practices. The rituals, where an ordinary man would indulge himself, feel happy and satisfied in front of a God. The other type of ritual involves singing praises and asking favours from the demigods and goddesses. Here some Jain poets did their best in terms of composing the stotras. Jains also started worshipping the demigods and goddesses to ask for favours from them. Some just feel happy in praising their virtues by way of singing about them.

Jains, who now believe in the path of bhakti, recite the stotras whenever they need support, solace or peace of mind. The Shvetämbara sect of the Jains has named nine stotras, which are considered auspicious and are worth remembering and reciting daily. The act of remembering and reciting is called smarana hence the nine stotras are generally referred to as the Nav- Smarana (nine recitations). There is a belief amongst some Jains that these nine recitations have hidden powers and if used as mantras can solve many problems and help the aspirant in daily life. Magical powers have also been attributed to the smaranas. The mantras and yantra-diagrams, based on these nine recitations, have been devised so that people can worship them. There are stories of benefits as to who received which benefits by worshipping these nine recitations. We aim to explore both these phenomena.

3 The Nav-Smarana (Nine Recitations)

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[1] *Samyak darshan Gyãn chãritrani mokshamãrgah' Tattavãrtha Sutra* chapter 1 , Verse 1. Published for International Sacred Literature Trust. HarperCollins Publishers, San Francisco. 1994.

[2] *That Which Is*. Translated by Nathmal Tatia. About the Mention-Dwelling Gods, Chapter 4). Published by HarperCollins Publishers, San Francisco. 1994.

3.1 The Nav-Smarana and Shvetämbara Jains

The Nav-Smarana is a collection of nine holy recitations; which are regularly recited in the homes of the Shvetämbara sect of Jains. It is believed that in reciting the Nav-Smarana, negative karmic particles that are believed to act as obstacles on the path to success, health, longevity and peace are removed. These recitations are called smarana because they can be heard, sung or recited. Rituals are performed in association with or in combination of the smaranas. The smarana could mean something, which can be and should be recited as a matter of routine. The smaranas are composed to praise the Tirthankaras, and the demigods and goddesses. In the smaranas, a poet sometimes asks for some favours from God and he genuinely believes that the poem he has composed is capable of granting the wishes of a devotee. Although, as stated before, the Tirthankaras, according to the Jain philosophy, do not fulfil one's wishes directly because they exist in pure spirit (ätma) and have no involvement with the material world. However, hundreds of devotees are often seen rejoicing whilst reciting a smarana. By doing this, their faith is strengthened. It is possible that the thought processes and daily actions may change once the faith is stronger. It is possible that people who recite some devotional compositions with joy may lead more content, fruitful and stress-free lives irrespective of what they receive or don't receive in terms of material advantages. They may also feel spiritual enlightenment and an upliftment of their souls.

Almost all the stotras are composed by either great scholars or ächäryas who are held in high esteem. Although, these scholars understand that according to Jain philosophy it is wrong to ask for anything from the Tirthankaras, they have taken the liberty of doing so in their poems and writings. This practice may be regarded as poetic licence or they may be just adhering to what it is that the common man wishes to say to the Tirthankaras by putting these needs in their poems. Poets also ask for favours from other demigods and goddesses. When a Jain Tirthankara cannot or would not give something, His attendant deity can step in and help the aspirant who is worshipping the Tirthankara. This convenient interpretation helped spread the practice of rituals and worship by way of using hymns for magical powers and diagrams to aid the worship (yantras).

There are hundreds of recitations, which can be regarded as auspicious. However, these days there is a strong tendency amongst the Shvetämbara Jains to believe in a group of nine particular hymns, which are now collectively regarded as the Nav-smaranas. There are now many books, which have printed and reprinted these particular nine recitations during the last century. One can usually find more than one book containing these nine recitations in most Shvetämbara households. For many Jains it is usual practice to recite or remember these particular nine hymns.

The nine recitations (smaranas) according to the Shvetämbara tradition are:
1. The Namaskära Mantra.
2. The Uvasaggaharam Stotra.
3. The Santikaram Stotra.
4. The Tijaypahutta Stotra.
5. The Namiuna Stotra.
6. The Ajit Shänti Stavana.
7. The Bhaktämara Stotra.

8. The Kalyän Mandir Stotra.
9. The Brihad Shänti Stotra.

3.2 Why Are There Nine Recitations?

It is interesting to see when and how these recitations are selected and why there are nine and not less (or more) which have been recommended for daily recitation.

Jains have always considered the number nine to be an auspicious one. There are nine lines in the first and foremost mantra (Namaskära Mantra). In fact the Shvetämbara Jains call it a Nav-kara Mantra, which means the mantra of nine sentences, and not the Namaskära Mantra (mantra of obeisance).

Nine is also considered an unbroken (*akhanda*) number. If any number is multiplied by nine and then if all the digits of the answer are added up, the total will come to nine.

For example 255 x 9 = 2295. Now if we add 2 + 2 +9 +5 it will be 18. If we add 1 and 8 the answer is nine. Therefore, the final total will always come to the number 9. Jains were always fascinated by numbers and this can be observed in the various yantras given in this book.

It is also said that there are nine types of prosperity (*nidhis*) and there are nine planets, which affect everybody as per the science of astrology. This could also be a reason why nine smaranas were chosen.

It is worth looking into whether or not the practice of considering nine recitations as opposed to any other number of recitations was an old one. This has been discovered from investigating a catalogue of manuscripts preserved in Jaisalmer in Räjasthän. The Jaisalmer collection is one of the largest collections of Jain manuscripts in India. This catalogue does not list any manuscript under the heading of Nav-Smarana (nine recitations). Therefore, if the practice was very old, the Jaisalmer collection would have quite a few manuscripts of this particular group of hymns.

On the other hand, one cannot deduce that there are no manuscripts containing the Nav-Smarana elsewhere. Perhaps a second large collection of manuscripts is preserved in the town of Pätan in Gujarät. I have listed and acquired photocopies of some of the manuscripts from this collection.

Hence, one can conclude that indeed the listing of some of these hymns, if not all nine, is a very old practice indeed. Some manuscripts are three to four hundred years old and they have listed different recitations as the auspicious ones.

3.3 Evidence of the Nine Recitations- Importance of the figure 9

It seems that many monks had considered the idea of naming what they thought were more important and auspicious hymns. Mss No 3034 was written in Samvat 1548 (1493 AD) and lists three hymns only. Out of these three two are from the above list of nine and one is a hymn of Pärshvanätha, which is not to be found in the above 'Nav-Smarana'..

Mss No 3036 ((1613 AD) lists seven auspicious hymns and they include Nos. 1, 2, 4, 5, 6, and 7, and one more recitation which is not in the above list of the Nav-Smarana.

In AD 1695, a monk by the name of Samay Sundar Gani wrote a commentary on his own selection of seven auspicious hymns (*Sapta-smarana*) . This includes only three hymns from the above list of nine auspicious hymns. They are Nos. 2, 5 and 6. In addition, four more which are completely different. Two more manuscripts of seven recitations (*Sapta-smarana*) - Nos. 19952 and 19863 are found in the same collection. The first one has in fact eight recitations. Maybe the Namokära Mantra has been considered a mantra, which has been mentioned before anything else. The remaining seven are seen as Nos. 2 to 8 in the above list of nine-smaranas.

Mss No 19863 is an odd one. It is listed as seven recitations (*Sapta-smarana*) but it has all nine recitations of the above list. The date of this manuscript is not established and is likely to be at least three to four hundreds years old.

These prove that there was no set pattern as to which recitations were considered to be the more important ones. It was left to an individual monk to copy what he may have thought of as important. Similarly, there was no set pattern of how many recitations are the more important. Therefore, one can deduce that the practice was to list seven smaranas as important ones.

MSS No 3959 is listed as the manuscripts of nine recitations. This is the oldest I have seen which lists nine recitations but again all nine are not the same. Instead of the last Kalyän Mandir Stotra, this manuscript has a hymn called the Laghu Shänti.

In all these manuscripts one thing is certain that three particular smaranas were always there no matter what other recitations were chosen as the most auspicious ones. These three were the Uvasaggaharam, the Namiuna and the Bhaktämara Stotras. There was indeed a practice to write the Namaskära Mantra (now considered the very first smarana) at the beginning of any religious work, therefore sometimes it was counted as one of the smaranas and sometimes it was not, it was merely written as a starting point.

It is an established custom now in Shvetämbara Jains that the above listed nine are the most auspicious smaranas, and more and more booklets are being published to keep in the prayer rooms of their houses. The idol-worshipping faction of Shvetämbara Jains (*Moorti-poojaks*) are now using these nine recitations extensively and it is a forgone conclusion for them that these nine are the 'ancient' Nav-Smaranas.

4.0 In-depth Analysis of the Nav-Smarana

4.1 The Namaskära Mantra

Original and Translation:

Namo Arihantänam
Namo Siddhänam
Namo Äyariyänam

Namo Uvajjäyänam
Namo Loe Savva Sahunam

Eso Pancha Nammukaro
Savva Päva Panäsano
Mangalänch Savvesim
Padhaman Havai Mangalam

Translation -
I bow to (and revere) the enlightened souls (Arihantas)
I bow to the liberated souls (Siddhas)
I bow to the spiritual Teachers (heads of the groups of monks: Ächärya)
I bow to the preceptors (Upadhyäyas)
I bow to all the Monks [and Nuns] in the world.

This five-fold obeisance
Destroy all sins
Amongst all forms of bliss
This is the first one.

The first recitation is called the Namaskära Mantra. The word Namaskära means to bow down. As the Namaskära Mantra is recited whilst praying and in front of an idol whilst bowing, it is named as such. This recitation is given the status of a mantra and it is considered the most important recitation in the Jain religion. The Namaskära Mantra is said to serve as an identity for a Jain. There was a time when a traveller at night seeking accommodation in a lodging and boarding house run by a Jain institution had to recite the Namaskära Mantra to prove that he was a genuine Jain visitor and had arrived there for a good cause (like pilgrimage) only. Nearly every child in a Jain household first learns the Namaskära Mantra when he starts receiving his education in religion. In the most households every child is expected to recite the Namaskära Mantra first thing in the morning and last thing at night.

The Namaskära Mantra can be recited in times of happiness or when one is feeling low. It is also recited when a person is ill. A relative or a priest is also seen to utter the Namaskära Mantra in the ears of a person who is about to leave his mortal body and die. Hence, the Namaskära Mantra is one of the most important writings in the Jain religion. It's importance is outlined in the lines below, which have been taken from various ancient Jain scriptures.

Firstly the Namaskära Mantra is considered as the essence of the 14 ancient scriptures called the '*poorva*'

"Jinashäsanssa säro, chaudasa puvvana jo samudhhäro !
Jassa mane navakäro, Sansäro tassa kim kunai !!"

Interpreted this means:

The Namaskära Mantra is the essence of Jain faith, it is the extract of 14 ancient scriptures. This sämsara can do no harm to those who keep this mantra in their heart.

Jains often quote this famous verse (given below), which narrates the importance of the Namaskära Mantra:

"Veetaräga samo devo, Shatrunjayasamo girih
Namaskärsamo mantro, na bhuto na bhavishyati."

Interpreted this means:
There never was and never will be a god like Veetaräga God, nor a mountain like Shatrunjaya mountain and there never was and never will be a mantra like the Namaskära Mantra.

4.2 Analysis of the Name: 'Namaskära Mantra'

The Namaskära Mantra is also known by two other names, these are the Namokära Mantra and the Navkära Mantra. The Namokära has the same meaning as the Namaskära. However, the Navkära Mantra has a somewhat different meaning.

The word Navkära includes two words *Nav* and *kära* meaning nine small lines (*padas*). Shvetämbara Jains and especially those who have originated from the state of Gujarät in India call the mantra the 'Navkära Mantra' because there are nine phrases in the recitation.

Out of the total nine lines, the first five are in obeisance to the 'godly figures' and the remaining four stress the importance of reciting the Mantra. The Namaskära Mantra in the form of all nine lines has been accepted and used for ritual practices by idol-worshipping Shvetämbara Jains. Other Jains, believe that the recitation has only five lines - the first five sentences of obeisance. The last four lines should not be regarded as a mantra. However there is a growing tendency amongst the majority of Jains nowadays to recite all nine lines of the Namaskära Mantra.

The Namaskära Mantra is also known as the Namokära Mantra because one bows down or pays his respects, which is called Nam(o) in Sanskrit. The word *Nam* is a verb, the act of bowing down. When reciting the Namaskära Mantra one bows down in front of the Arhata (enlightened one). The most important aspect of this recitation is that the person recites the mantra with the utmost respect and humility, and feels that he or she is seeking blessings and/or guidance from the Tirthankara whom he or she is worshipping.

There are various opinions regarding, which name is the correct one for this mantra. Ächärya Yashodeva-soori is of the opinion that the original name for the mantra is the *Namokkär-suttam* (the thread or text of bowing down), but as time went by the word Namokkär became Navkära and people started using the word *mantam* (mantra) instead of *suttam* (sootra). In a Jain scripture called the *Mahänisitha*, this mantra is called the *Panch-mangal* or the *Panch Parmeshtin Sootra*.

The word *Namo* is usually pronounced as *aṇmo* (the sound of the syllable 'aṇ' is quite soft and, not usually found in English texts).

The mantra was therefore aptly called the Namokära Mantra. In the Präkrit language, the syllable 'n' is usually pronounced as *aṇ* (*sarvatra n karasya sthane aṇ karo*

bhavtiti.). In addition, according to mantra science in the Jain tradition, the word ' *aṇmo'* when recited is said to have certain powers. This power is that of becoming smaller and is called *aṇimä siddhi* . It does not mean physically becoming smaller, but means being more humble and polite. The word *aṇmo* consists of two separate syllables *aṇ* and *mo* or it can be divided as *aṇm* + *o*. The letter ' *ṇ* ' has the special power (*aṇimä siddhi*) because of the letter ' *aṇ* ' in the word *aṇimä*.[1]

According to the system of yoga and a book called the Yoga-shästra, written by an 11th century Jain Ächärya called Hemchandra, there are five types of 'winds' in a person's body. One of the 'winds' in a person's body is said to be called the *Udän väyu*. The Udän väyu is said to live in a persons heart, throat, palate, and in the middle of the eyebrows and head. One can achieve '*aṇimä siddhi*' by controlling the movements of the Udän väyu in his body. The syllable 'a' is pronounced in the throat and the syllable 'u' is pronounced by bringing two lips nearer to each other. Therefore, the syllable 'o' (which is a combination of a+u)[2] comes from the throat and its repeated recitation is said to be helpful in conquering Udän väyu.

This attempt of justifying the sound *aṇamo* instead of *namo* does not carry much significance except that the devotee who is reciting the mantra may think more about the magical powers associated with different syllables.

4.3 History of the Namaskära Mantra

It is noteworthy that the Namaskära Mantra is not found in earlier scriptures. The *Acharänga Sootra* and The *Suyagdänga* do not contain the Namaskära Mantra. The text of the *Tattvärtha Sootra* does not have the Namaskära Mantra at the beginning and this was composed in the first century AD. The Digambara scriptures like the *Samay Sär* or the *Niyam Sär* do not have the Navkära Mantra at the beginning of the text. A part of this mantra is seen at the beginning of the *Bhagavati Sootra*, but is not in the same form as is now generally accepted.

The practice of writing the Namaskära Mantra at the beginning of any text must have been started after around the first century AD. Even most manuscripts of the *Nandi-sootra* and the *Anuyogadwär* (composed after first century AD) also do not have the Namaskära Mantra at the beginning of the texts. The manuscripts of the *Kalpa-sootra* (which was penned in 453 AD[3]) are seen with the Namaskära Mantra at the beginning of the main texts. Therefore it seems that the tradition of writing the Namaskära Mantra at the beginning of any texts was developed quite late. The question is therefore: was the Namaskära Mantra composed quite late or is it true that the practice of writing the Namaskära mantra at the beginning of any sacred texts started quite late.?

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[1] There are eight different types of *siddhis* or powers which can be achieved by yogic practices. These are Anima Siddhi, Garima Siddhi, Mahima Siddhi, Laghima Siddhi, Prapti Siddhi and Prakamya Siddhi, Vashitva and Ishita Siddhi. Book 2 page 331

[2] *Rakto hrudkanthatalubhrumadhyamurdhni cha sansthitah, Udano vashytam neyo gatva gati niyogitaha* (*Yogasashtra*, chapter five)

[3] Last sentence- When Shramana Bhagvan Mahavira passed away, since the, nine centuries have elapsed, and of the tenth century, this is the 80th year.

The answers to these questions may not be found anywhere. Jains believe that the Namaskära mantra is eternal. But then again it is not seen in the earlier scriptures. Let us see two more sources which are the inscriptions found on rocks. The Khärvel inscription says:

'Namo Arihantänam, Namo Savva Siddhänam' .

Another inscription discovered from Mathurä says:

'Namo Arihantänam, Namo Siddhänam' This one is believed to have been carved in the sixth century AD

It may be possible that the Namaskära Mantra in it's present form was composed much later then the general belief of most people. Jain writers were only writing a sentence or two in obeisance to Mahävira[1], and not the Namaskära Mantra.

Again one cannot deduce that because the Namaskära Mantra was not written at the beginning of any texts, it did not exist. The *Trishashti Shaläkä Purusha Charitra* , which consists of the lives of 63 great personalities, has mentioned an incident in the life of Pärshvanätha. In the incident, Pärshvanätha recites the Namaskära Mantra seeing a snake who was about to die after accidentally being burnt in a fire. If this incident did in fact occur then, the Namaskära Mantra was in existence during the 9th Century BC.

According to the *Jainendra Siddhänta Kosha* vol. 3, page 247, the Namaskära Mantra was composed by a Digambara ächärya, Pushpadanta. According to the Shvetämbara text the *Mahänishitha*, the Namaskära Mantra was composed in the form of a *sootra* (present form) by the disciples of Mahävira but its main essence was derived from the words of Mahävira himself.

All of these conflicting pieces of evidence do not lead one to come to any conclusion concerning the origins of the Namaskära Mantra. It may be concluded, however, that the Namaskära Mantra in its present form did not exist during the time of Mahävira. People used to bow down or pay their respects to the enlightened souls, liberated souls (Arihanta and Siddha) without actually saying the exact phrases, which are found in the Namaskära Mantra now. The present form is composed by some unknown writer or writers, who may have been disciples of the Tirthankaras and it has continued ever since.

4.4 The Origin of the Namaskära Mantra

The first thing one does in this mantra is to bow down to the Arihanta. The word Arihanta comes from the Sanskrit 'Arhata' which means worthy and enlightened one. Jains and Buddhists have used this word, and both have described their great teachers as Arhatas. Jains, however, say that the Arhata is the one who has destroyed all his deadly (*Ghäti*) karmas and who has attained the highest form of knowledge (*kevala*

[1] The scriptures *Uttaradhyayan*, *Anuyoga dwar*, *Nandi Soota* only mention this verse *Namothunam samanassa bhagavao mahavirassa*.

gyän). The Arhata is also known as the kevalin (one with *kevala gyän*) or the Jina (one who has conquered his inner enemies).

According to the Digambara scripture, the *Ashta Präbhrit* , those who have removed all sins and merits, and are beyond birth, old age, disease and death and are free from all karma, and those who have achieved knowledge of the soul are Arhatas[1]

The Namaskära Mantra teaches one to bow down, and whilst bowing down, a Jain does not ask any favour from 'God' or the Tirthankaras but remembers his virtues. In the first five lines of the Namaskära Mantra, there are five 'god-like figures' that have been chosen for veneration. It would be interesting to see why these five have been chosen.

The answer probably lies in the first two lines:

Namo Arihantänam
Namo Siddhänam

Here one bows down to the Arihanta and the Siddha. These are not the names of any living beings nor are they names of any particular 'Gods'. Here, a Jain pays his reverence to two titles or virtues.

Arihanta or Arhata means enlightened soul. The following verse clarifies how these two words have come about:

"Devasura manuyanäm arihä puya susattam jamhä.
Arinä hanäa rayam hanta, Arihanta tena vuccanti."

As he is venerable for the gods, demons, and humans he is called 'Arhant', the universally venerable; and because he has destroyed karma, the enemy, he is called 'Arihanta'. (the word Arihanta can also be interpreted as ari + hanta the one who has destroyed (*hanta*) all the inner enemies (*ari*).

4.5 Mantra Status of the Namaskära Mantra

The Namaskära Mantra has been given the status of a mantra for the following reasons. (this criteria comes from Pandit Dhirajläl's book, the *Namaskära Mantra Siddhi*).

(1) If a word or group of words is used for reciting and worshipping 'God', then these words are called the mantra.

(2) If the recitation can be regularly and methodically practised then it is called a mantra.

(3) One, which can protect the worshipper, is a mantra.

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[1] *Jarvahijammamarnam chaugaigamanam cha punna pavam cha hantun dosh kamme hu nanmayam cha arhanto- Bodhprabhrit 30*

(4) A mantra is one, which can be used in the form of chanting names while bowing down to the demigods or goddesses.

4.6 Importance of the Namaskära Mantra

The importance of the Namaskära Mantra to Jains is described in a verse from the *'Namokära Mantra-Mahätmya '*[1]. It means:

"This mantra is the essence of the world, it is unique in the three worlds, it is the destroyer of all sins. It is the vanquisher of all the miseries in this world, it is the eliminator of the poison of mundane indulgences, and it is the eradicator of the root of karma. It is the provider of perfection in all mantras, it is the source of well being and bliss, and it is the mantra that leads to omniscience. The continued chanting of this mantra liberates the soul from the cycles of life."

The Namaskära Mantra is also chanted by certain devotees to free themselves from all sorts of fear. The Namaskära Mantra is said to remove the following fears as per a verse in the '*Namaskära Fala Stotra'*:

Vahi-jala-jalana-takkara-hari-kari-sangama-visahara Bhayaaaim,
näsanti takkhanenam jina-navakärappabhavenam.......

This means:- "The Namaskära Mantra immediately removes the fear of disease, water, fire, thief, lion, elephant, war, snake, etc.".

4.7 Attributes of the Five Godlike Figures.

One pays his reverence to the five godlike figures (Panch- Parmeshtin) in the first five sentences of the Namaskära Mantra. They are, as stated, enlightened souls, liberated souls, and heads of the groups of the monks, preceptors and monks/nuns.

Enlightened souls (Arihantas) and liberated souls (Siddhas) are supreme beings and are incomparable in their virtues. Jainism has narrated certain virtues, which are attributed to the Arihantas, the Siddhas and the different categories of monks mentioned above. We will examine these attributes in detail.

12 Attributes of the Arihantas:

The Arihantas possess twelve special virtues or attributes. The first eight are called *Ashta Mahäpratihärya*. When the Arihanta (Tirthankara) begins giving a sermon, eight special divine things happen. These are as follows[2]:

Asokavrksah sura puspa vrstih
Divya dhvanischämaramäsanam ca,
Bhämandalam dundubhiratapatram

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[1] *Mantram samsarasaram trijagadanupamam sarva- paparimantram*
Samsarocchedamantram visaya-visaharam karma- nirmulamantram
Mantram siddhipradanam sivasukha-jananam kevalajnana-mantram
Mantram sri jainamantram japa japitam janma nirvana mantram.

[2] *Namokara Maha Mantra* Page 18. Diwakar Prakashan, Agra.

Satpratihäryani Jinesvaränäm.

1. The Ashoka tree is seen i.e. the Tirthankara is seated under the Ashoka tree when delivering a sermon.
2. There is a triple canopy over the Tirthankara's head (*Chhatra*).
3. He is seated on a throne (*Simhäsana*).
4. Celestial beings are standing with the divine whisks, which are used to fan the Tirthankara (*Chämara*).
5. Flowers are being showered all around (*Pushpa Vrishti*).
6. The bright, divine aura is seen around his head (halo).
7. Drums are being played (*Dundubhi*).
8. The speech given by the Arhata is heard for more than nine miles away.

There are four more attributes:
9. He has a pure character.
10. He has infinite power, potency.
11. He is omniscient.
12. He possesses pure perception.

Eight attributes of the Siddhas[1]:

The Siddhas are liberated souls and have eight special attributes .

Siddhahood can only be achieved after the total removal of karma. Because there are eight types of karma, the attributes of the siddha are also eight.

The eight types of karma are as follows:

1. The karma, which obscures knowledge.
2. The karma, which obscures vision and cognition.
3. The karma, which obstructs conduct and faith
4. The karma, which prevents a man doing good deeds.
5. The karma, which produces feelings and emotions.
6. The karma, which determines the life span of an individual
7. The karma, which gives facets of individuality.
8. The karma, which destines family surroundings.

After paying homage to the Arihanta and the Siddha the three teachers are remembered. They are:

The Ächärya, the head of the group; the Upädhyäya, who is a preceptor but who is below the Ächärya; and the Sädhu, an ordinary monk. These three have their own virtues associated with them. The Ächärya has thirty-six virtues, the Upädhyäya has twenty-five virtues and the Sädhu has twenty-seven virtues[2] .

The thirty-six virtues of a 'guru' are well defined in the *Pratikramana Sootra*

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[1] *Namokara Maha Mantra* Page 19. Diwakar Prakashan, Agra.
[2] *Baras guna Arihanta, Siddha aththeva Suri chhatisham*
Uvajjaya panvisam, Sahu satvis, athasayam. Quoted in *Mahaprabhavik Navsmaran* and in *Namaskara Mantra Siddhi* as an ancient shloka, no source listed.

These thirty-six virtues are the following:
(a) The control of the five senses of touch, hearing, smell, sight and taste.
(b) The nine limitations of celibacy - avoiding direct contact with the opposite sex, avoiding tempting talk, sharing the same seat, observing or looking at bodies or pictures which might corrupt the mind, avoiding places which might corrupt one's mind, avoiding such memories and thoughts, avoiding wrong, plentiful food and avoiding cosmetics.
(c) Five different ways of practising good conduct. They are: Conduct associated with knowledge, faith, virtue, austerities, total strength and dedication.
(d) The four passions (*kashayas*) - anger, greed, deceit and pride.
(e) The five vows - Non-violence, truth, non-theft, non-acquisition and celibacy.
(f) The five restrictions (*pancha-samiti*) of taking care when walking, speaking, eating, and the care of accepting one's needs and discarding what is surplus and unnecessary.

(g) The *three guptis*:- The three ultimate means to achieve the above - the condition that neither mind, speech nor body should be part of any bad action.
This makes thirty-six in all.

An Upädhyäya has twenty-five attributes. An Upädhyäya has learnt eleven major and twelve subsidiary scriptures. An Upädhyäya practices one complete set of rules for right conduct, and one set involving seventy rules for practical conduct befitting a monk. (11 + 12 + 1 + 1 = 25)

A Sädhu has twenty-seven attributes. These are: they take six vows, they protect all six types of living beings, they have a control over all five of their own senses and they obey ten religious basic commandments.(6 + 6 + 5 + 10 = 27)

Total virtues/attributes

The Arihanta's have	12 virtues	
The Siddhas have	8	
Ächärya	36	
Upädhyäya	25	
Sädhu	27	
Total	108	virtues or attributes.

In all there are one hundred and eight virtues or attributes. In the Jain religion, rosaries are considered an auspicious tool for worship. Rosaries, which are used in Jain meditation contain one hundred and eight beads, this is so that one is reminded of the one hundred and eight virtues of the five 'godlike' figures whilst meditating.

Bäras guna Arihanta, Siddha atthevä suri chattisä,
uvajjhäya panavisä, sahu sagavisa atthäsayam.

Translated, this means:

There are twelve attributes of the Arihanta, eight of the Siddha, thirty-six of the Ächärya, twenty-five of the Upädhyäya and twenty-seven of the Sädhu. The attributes of all the venerable are one hundred and eight.

4.8 The Belief About the Miraculous Power of the Namaskära Mantra:

There are various accounts in Jain books, both old and new, about how the Namaskära Mantra has helped individuals in times of extreme difficulties. Jains do have immense faith in the Namaskära Mantra and believe that the systematic chanting of the mantra brings about the desired rewards. I have sited two examples in this book. The first example is comparatively quite recent and the other is a very old one from Mahävira's time.

The first example[1] is of a Jain merchant, Mr Guläbchand Shäh of Bombay who narrates his story in detail and explains how he managed to cure himself by the power of the Namaskära Mantra. Amarendra Muniji, a renowned Jain monk has described Mr Guläbchand's plight and his illness of cancer. Obviously Muniji is interested in glorifying the prowess of the Namaskära Mantra but there can be no doubt about his honesty and sincerity in bringing out this phenomenon.

The second narration is that of Arjuna Mäli, which is quite an old one and appears in a Jain scripture called the *Gyäta Dharma Kathä* .

The first account of what happened in the life of Guläbchand Shäh was checked by Munishri Amarendravijayji. The author had met Mr Shäh and had also checked his hospital records as well. He writes in his book "It is an established fact that when practised in good faith and without any ignoble motive, Navkära steers the life of the devotee automatically in the right direction and sets him firmly upon the right path to liberation. This indeed is the best miracle of the Navkära Mantra."

Both the stories have been described in the ‘mantra-section’ of this book.

5.0 The Uvasaggaharam Stotra

5.1 Introduction

The Uvasaggaharam Stotra is one of the most important devotional prayers in the Jain religion. It forms part of the nine holy recitations collectively known as the Nav-Smarana ('Nine Recitations'). Jains recite the prayer regularly at homes and in temples in order to remove the negative karmic particles, which they believe, act as obstacles on the path to success, health, longevity and peace. The Uvasaggaharam Stotra is a poem, a stotra and a Smarana.

The Uvasaggaharam Stotra is composed in a special metre called the Gäthä Chhanda, which we will examine later.

[1] *Miracles of Navakara* by Amarendramuniji.

There are two schools of thought on who wrote the Uvasaggaharam Stotra. I will examine these both in detail. The first is that this smarana was composed by a Jain monk by the name of Ächärya Bhadrabähu Swämi

5.2 About the Author, Bhadrabähu Swämi.

5.2.1 Shvetämbara opinions considered.

According to the Shvetämbara Book of Chronology (*Pattävali*, hereafter referred to as the SBC) of Jain monks, Bhadrabähu Swämi was born 94 years after the nirvãna of Mahävira and he died 170 years after Mahävira's death. (i.e. 4th Century B.C.E.) The SBC also narrates his story in which it is stated that Bhadrabähu was a brother of the famous astrologer Varähmihir. Bhadrabähu came in contact with an ächärya called Yashobhadra. Bhadrabähu mastered the books of logic, religion, grammar, astrology and other subjects. His brother Varähmihir too came in contact with the same ächärya Yashobhadra. Both brothers were influenced by Jain teachings and both were initiated into monkshood. However, Bhadrabähu was receiving more respect, and his prestige and fame increased rapidly. Varähmihir was very jealous of his brother and it is said that when he died he became a forest god (*Vyantara*)[1] and began harassing the people in the town. It so happened that plague broke out in the town, allegedly caused by the forest god and people started dying. Some people of the Jain community came to Bhadrabähu and requested him to do something about this plague. Bhadrabähu knew the reasons behind it and he composed a stotra worshipping Pärshvanätha (23rd Tirthankara of Jains) and His attendant god. This stotra is the Uvasaggaharam Stotra. It is said in the SBC that the plague subsided on composition and recitation of this particular stotra.

According to this same SBC, Ächärya Bhadrabähu has also written scriptures like the *Vyävahär Sootra, Dasäshrutskandha* and *Brihad Kalpa*. He also wrote commentaries (*niryuktis*) on various scriptures, as well as composing this stotra[2]

However, there are two Bhadrabahus. There are many verses praising Bhadrabähu, as he was the ächärya of sixth generations of monks after Mahävira. Bhadrabähu is also considered to be the last *Shrut-Kevali* (the one who had the knowledge of all the scriptures including the scriptures called *Purvas*, which are now lost).

In a story of a king Priyankar, which was written by a monk called Jinsur-Soori, the writer mentions Bhadrabähu's names and refers to him as the writer of this stotra and says that the stotra was composed for the peace and welfare of the Jain community[3]

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[1] *Devaschatur Nikayaha* 4/1 *Tattavãrth Sutra.* Also *Vyantaraha Kinnar- Kimpurusha- Mahoraga- Gãndharva- Yaksha- Rãkshas- Bhoot- Pisãchaha 4/12. Published by- as in 8*

[2] *Vandãmi Bhaddabãhum, Painam charimsayalsuyanani. Suttasa karagmisi dasãsu kappe ya vavhãro* (*Dasã Shruta Skandha Churni*- Quoted by M Desai In *Jain Sahityano Sankshipta Itihãsa.Published by Jain S. Conference, Bombay 1933.*

[3] *Uvasargaharastotram, krutam Shri Bhadrabãhuna, Gnãnãdityen Sanghasya, Shãntye mangalãycha Page 19 Uvassagaharam Mahãyantra Poojan Vidhi* . Published by Shri Aadinath Marudevã Viramatã Amrut Jain Pedhi, Navagam, India Year not mentioned. The book has been written by a monk Virshekhar Vijayji

Another monk by the name of Munisundar-Soori says of this stotra that it was composed for the protection of the Jain community (*sangha*)[1]

A book called *Shri Shräddha Pratikramana Sootra- Prabodhteekä*, which was written by Bhadrankara Vijayji Gani mentions that Bhadrabähu had composed the Uvasaggaharam Stotra and that he existed in the second century after Mahävira. By and large Jains have believed that the Uvasaggaharam Stotra has been composed by Bhadräbahu.

Bhadrabähu's spiritual lineage as per the Shvetämbara texts is as follows:

Mahävira (599- 527 BC)
|
1-Sudhärma Swämi (died 507 BC)
|
2- Jambu Swämi (died 463 BC)
|
3- Prabhav Swämi (died 452 BC)
|
4- Sayyambhav Swämi (died 429 BC)
|
5- Yashobhadra-Soori (died 379 BC)

6-Sambhhooti Vijay (died 371 BC) — Bhadrabähu (died 357 BC)[2]

|
7-Sthulibhadra
8-Äryasuhasti
9-Susthitsuri
10- Indradinna
11- Shri dinna
12- Sinhagiri
13- Vajraswämi (came in contact with a monk called Bhadragupta and learned the scriptures from him.)

In the Shvetämbara book the *'Präkrit Proper Names'* one can find the account of another monk called Bhadrabähu. There is no date given as to when he lived but it is believed that he wrote a book on astrology called Bhadrabähu Samhitä. According to this book, the Niryuktis were not written by the first Bhadrabähu mentioned earlier but by this Bhadrabähu because he has mentioned 'original' Bhadrabähu's name with great reverence. This at least proves that there are two Bhadräbahus.

There is an yet another interesting name, which is found in the SBC mentioned above. The thirteenth monk in the lineage of Mahävira was an Ächärya called Vajraswämi. According to the SBC, Vajraswämi went to a town called Ujjaini to learn Jain scriptures from an Ächärya called Bhadragupta.

[1] *Krutvã Upsargadiharst avam yo rarakshasangham Dharnachintahrih.* Page 38 above book
[2] Page 532. Published by *Jain Sahitya Vikãs Mandal* , Mumbai 58.

Now this name is quite important. Bhadragupta lived during the period when the Christian calendar had just begun, which is the time of Varähmihir (who allegedly caused the plague) as per the history books. Bhadragupta and Varähmihir were both in Ujjaini. This was a period of rivalry between Jains and Hindus, and Jains and Buddhists. As per the same SBC, the thirteenth ächärya Vajraswämi had performed few miracles for the promotion of the Jain faith. This lead to a possibility that neither of the Bhadrabähu may have composed this stotra but that it was composed by Bhadragupta.

5.2.2 Digambara opinions considered:

Two Bhadrabähu's, are also mentioned in the Digambara Book of Chronology. The first died in 365 BC and the second in 12 BC

As per Digambara beliefs, if we continue from Jambu Swämi mentioned above

Jambu Swämi (died 465 BC)
|
Vishnu (died 451 BC)
|
Nandi Mitra (died 435 BC)
|
Apräjit (died 413 BC)
|
Govardhan (died 494 BC)
|
Bhadrabähu (died 365 BC)[1]

According to the Digambara version, Bhadrabähu was a staunch believer in Digambara ideology. Digambara monks are not allowed to wear any clothing and go sky-clad. It is said that around 300 BC, a brave soldier of the Magadha kingdom, in the name of Chandragupta Maurya, established his own dynasty in Magadha and extended his empire up to the present Mysore district in south India, Chandragupta came into contact with Ächärya Bhadrabähu and became a follower of the Jain faith. Chandragupta and Ächärya Bhadrabähu went to south India and spent the remaining days of their lives there. They both spent their time meditating on the Chandragiri hill near the town of Shravan Belagola. It is a fact that Jainism and especially the Digambara ideology spread to south India after the arrival of these two personalities.

If you see the dates of Bhadrabähu in the above lists and then try to associate him with the king Chandragupta Maurya (300 B.C.), then again there is a discrepancy. Bhadrabähu had died before Chandragupta came on the throne of the Magadha empire therefore they could not have gone to South India together.

[1] *Jainendra Siddhãnta Kosha* - Vol 1 page 328 Published by- Bhartiya Gyanpeeth, Delhi. 1993.

The Digambara book of chronology names another Bhadrabähu who lived during 35-12 B.C. There is no mention of the Uvasaggaharam Stotra in the Digambara chronology.

5.3 Observations:

Both the Shvetämbara and Digambara accounts are clear about one thing that there were two Bhadrabähus.

If the original Bhadrabähu had written this stotra then we have to consider the following points:
1. Was it composed to eradicate the epidemic of plague created by Varähmihir ?
2. Did Jains believe in mantra power and using them for one's own benefit during that time ?
3. Does the style or language of the stotra indicate that it was composed by Bhadrabähu the First ?

(1) The SBC states that the stotra was composed to eradicate the plague created by Varähmihir. This account raises more questions. If Bhadrabähu and Varähmihir were brothers then we can also see when Varähmihir lived. An encyclopaedia (*Jainendra Siddhänta Kosha*) refers to Varähmihir's dates as the same as the starting period of the Hindu calendar, which is first Century BCE, whereas Bhadrabähu lived in the 4th Century BCE. This shows a gap of about 400 years between Bhadrabähu and Varähmihir. Not only that but the commentaries on the scriptures (*Niryuktis*), which have been written by 'Bhadrabähu', do mention some events, which took place after the death of Bhadrabähu himself.

This leads one to speculate that the stotra may not have been composed to eradicate the plague caused by Varähmihir. As Varähmihir, the famous astrologer did not exist during that time. It is possible, as other account suggests, that the stotra was composed for the peace and welfare of the Jains but if there was an epidemic of plague then that was not caused by Varähmihir- we know of.

(2) Usage of mantras: Bhadrabähu lived during the 4th Century BCE. It seems that Jain ideology was against using mantras for material benefits. The Jain religion is the religion for the upliftment and the liberation of the soul, nirväna. The Ägamic texts like the *Ächäranga* do not mention anything about the mantra and its usage. The *Samväyänga Sootra* mentions twenty-nine sinful activities, one of which is practice of the mantra (mantra-anuyoga)[1]. The *Sthänäaga* in verse No 678 mentions nine types of sinful sciences to be avoided, one of the nine is again the Mantra. The *Dasvaikälika Sootra* rejects the practice of using the mantra for any gainful purposes. This advice is for monks, but it clearly forbids monks using any such knowledge they may have[2].

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[1] Vikhanujoge, vijjanujoge, matanujoge, joganujoge.. (chapter 29 of Samvayang Sutra. Punblished by Prem JinAgamaa Prakãshan samiti, Bombay 1980

[2] (*nakhkhatam Suminam Jogam Nimittam, Mantam, Bhesajam | Gihino tam na aaikho bhuyahigaranam payam* ||. *Dasavikalika Sutra Sutra* 434. Published by Ramnagar Śvetāmbar Sangha, Sābarmati, Ahmedabād

Somewhat similar advice has been given to monks in verse No 8, chapter 15 of the *Uttarädhyayan Sootra* stating that a monk should not make use of and abandon all forms of the mantra and such gimmicks [1]

It is therefore clear that by and large it was accepted, during olden times, that the science of the mantras did exist but Jains were advised to keep away from the mantra, and monks were forbidden to use them.

A learned monk and scholar like Bhadrabähu would not have composed this stotra to gain any material advantage from the demigods or goddesses. The second verse of this stotra, as we will see later, advocates the aspirant to use the mantra to eradicate diseases, poverty and other obstacles.

Would a scholar, well versed in all the ancient *poorva* literature, advise Jains to practice the mantras for personal gains, only some 150 years after the death of Mahävira?

(3) The style and language of the stotra do not leave any clue as to the precise dates of its composition. However it is fair to say that the oldest stotra (or verses praising Mahävira) is found in an Ägama named the *Sootrakritänga*, which was probably composed not too long after Mahävira's death.

The practice of writing poems or stotras for common people to recite may have started later. If Bhadrabähu composed this stotra, then it is perhaps the oldest stotra. However, the doubts surrounding the advocacy of mantra power leads one to deduce that this stotra was perhaps not written by Bhadrabähu (the first one).

By carefully considering these facts one can deduce that:

(1) The Uvasaggaharam Stotra may not have been composed by Bhadrabähu (the first) because he lived in the 4th Century BCE. Bhadragupta who's time (the beginning of Christian era) and place (the town of Ujjaini) coincide with that of Varähmihir. Is it possible that scholars would have confused his name with that of Bhadrabähu whose name was more famous?

(2) As the usage of the science of the mantra did not prevail during the time of the firsat Bhadrabähu, he may not have composed the said stotra, which according to Jains has magical powers.

(3) The SBC has inserted the sentence: 'that commentaries on the scriptures and the Uvasaggaharam Stotra was composed by Bhadrabähu to eradicate the plague caused by Varähmihir' This can be deduced by the fact that commentaries written on the scriptures mention and revere first Bhadrabähu and, if this commentary is written by him, he would not pay reverence to himself.

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[1] *Mantam mulam viviham vejjachintam*
vaman vireyan dhumnetta sinananm
aaure saraṇam tigichhayam cha
tam parinnay parivvae sa bhikkhu || *Uttaradhyayan Sutra*. Published by Akhil. Bhārat Jain Sanskriti Rakśak Sangha, Sailana 1983

(4) As regards Bhadrabähu, the second, there is no proper record of his time and therefore it is impossible to arrive at any conclusion. There is a gap of more then 300 years between Bhadrabähu mentioned in the Digambara texts and Varähmihir's timings, therefore the stotra could not have been composed by Bhadrabähu (Digambara) either. In addition, there is no mention of the Uvasaggaharam Stotra in the Digambara books.

(5) However traditional belief cannot be ignored either. This says that Bhadrabähu – the first- composed the Uvasaggaharam Stotra. By and large Jains subscribe to this proposition.

5.4 Subject Matter of the Stotra

As the Uvasaggaharam Stotra has been composed in praise of the twenty-third ford-maker (Tirthankara) called Pärshvanätha, we will briefly examine his life.

Pärshvanätha was born in 677 BC. This date has been derived from the SBC and a book called the Kalpa-*Sootra*. It has now been accepted by historians that Mahävira, twenty-fourth and the last Tirthankara, was born in 599 BC and died in 527 BC The *Kalpa-Sootra* and various sources suggest that Pärshvanätha died 250 years before the death of Mahävira and he lived for 100 years. This makes his birth year as 877 BC and death in 777 BC. Pärshvanätha's idols are found in hundreds of temples in India and abroad. His idol /image usually has a hood of seven or more cobras. A cobra or serpent is considered to be a symbol of Pärshvanätha. In the state of Räjasthän, one can find a temple of Pärshvanätha in almost every town. The maximum number of temples has been constructed in devotion to Pärshvanätha. Pärshvanätha died (attained Nirväna) on the hills of Sammetshikhar in the state of Bihär. This is one of the most revered places of pilgrimage for all Jains in India.

5.5 The Life of Pärshvanätha:

There lived a king called Ashvasena in the sacred township of Käshi. He had a queen by the name of Vämädevi. Both were religious and charitable people. When the soul of Pärshvanätha was in Vamadevi's womb, she saw fourteen[1] auspicious objects in a dream. Astrologers and the diviners had interpreted that a great son will be born to the household[2] . Vämädevi gave birth to a child on the tenth day of the dark half of the month of Posh. (now the first half of the month of *Mägshirsha*). During the pregnancy, the mother had seen a black cobra next to her (pärshva) in the bed . That is why He is known as Pärshvanätha.

Once young Pärshva was standing in his palace and watching the people of the town pass by. He noticed that lots of people were going to the outskirts of the town. Pärshva inquired about this and he was told that a great tapas (a man who does

[1] As per *Kalpa Sutra* (see Jacobi's translation or Lalwani's translation) all Tirthankara's mothers see 14 auspicious objects/ events in their dreams.
Jacobi's translation in *Sacred Books of the East*, Vol 22. The whole story is as told in *Trishshti Shalãkã Purusha Charitra* by Hemchandra (11th Century Acharya). Published by C M Shãh. Unava, Gujarat. 1939
[2] *The Contemporariety and the chronology of Mahavira and Buddha* by Muni Shri Nagrajji.. Today and Tomorrow's Agency, New Delhi. Published 1970/.

penance) was doing some penance by lighting fires just outside the town. Pärshva also decided to go there out of curiosity. There he saw a tapas named Kamath lighting a fire and offering pieces of wood to the fire. With His divine vision, Pärshva saw that there was a snake in one of the logs. He asked Kamath to remove the wood but Kamath could not see anything and accused Pärshva of trying to break the penance. Pärshva was the only person there who knew what was happening. When his requests were rejected, Pärshva ordered one of his servants to disturb the fire and remove the wood in question. The servant did as Pärshva had asked and everybody saw that there indeed was a snake in the wood. The snake unfortunately did not survive and died. However, before its death Pärshva recited the Namokära Mantra and the snake died in peace.

This snake in its next birth was born as Dharnendra (one of the Indra gods with the name Dharan). Kamath was very angry but he could do nothing, as he was proved wrong.

After few years Pärshva, left everything and went away in search of eternal happiness and became a monk. One day Pärshvanätha was standing in meditation in a park where a demon called Meghmäli arrived. Meghmäli was no one but Klamath who had died and had taken birth in the form of Meghmäli. Meghmäli wanted to take revenge because of what had happened in his past life

Meghmäli created all sorts of obstacles to break the meditation. He made heavy rains fall on Pärshvanätha with the severest intensity. Pärshvanätha continued in his meditation. He was not moved or disturbed by this severe calamity. The water started rising, and it came up to the knees of Pärshvanätha and it was still rising. At this juncture, Dharnendra came and created a large lotus, which lifted Pärshvanätha above the water. Dharnendra made a hood (snake hood) to cover Pärshvanätha's head and prevent him from getting wet. Pärshvanätha was still in deep meditation. Meghmäli at last gave up his evil acts and apologised. Pärshvanätha forgave him.

This story of the obstacles created by Meghmäli is quite famous. The one who saved Pärshvanätha was Dharnendra[1], and Jains believe that Dharnendra can still come and save anyone who is in trouble.

Pärshvanätha has two deities in attendance at all times. The male attendant god is called Pärshva as well and the female attendant goddess is Padmävati. The goddess Padmävati is also worshipped in many temples. Mantras and rituals have been specially formulated in the worship of Pärshvanätha and his attendant deities and, some separate Mantras and rituals for Padmävati are also widely found. One version of the story says that there were two snakes in the log. One was a male snake and the other was a female, a couple, both died after hearing the Namaskära Mantra, and the

[1] According to '*That Which Is'* (*Tattavãrtha Sutra* of Umãswati) there are 10 types of Mention-Dwelling Gods (Bhuvanpatis). One of the ten types is Dharnendra gods. (Chapter 4- Verses 29 to 34). However when Jains talk about Dharnendra, they mean this popular Dharnendra who is the attendant god of Parshvanatha. Dharnendra's name appears in the various other scriptures too. *Sthananga Sutra* (verse 94) mentions two types of naga gods within the domain of mention-dwelling gods. These two types are- Dharnendras (serpentine Youths) and Bhutanandas. *That Which Is* states that- Serpentine youth (Dharnendras) are bluish black with an exceedingly graceful head and face. They have a soft, delightful gait and the hood of a snake on their head. (Tatia P 101)

male snake was born as Dharnendra and the female snake as Padmävati, the famous goddess of the Jains.

(The Uvasaggaharam Stotra mentions both Pärshvanätha and his attendant God, Pärshva, both have the same name.

5.6 Detailed Interpretation of Each of the Verses:

Uvasaggaharam Päsam Päsam vandämi kammaghana mukkam
Vishhar vishninnäsam, mangal-kallän ävasam (1)

The first verse worships Pärshvanätha. The poet praises Him by saying that I bow down *(vandämi*) to Pärshva (*Päsam*). Here the poet has really created a riddle by saying the word *Päsam* twice. The word Päsam has three meanings: Päsam could be something, which is nearer to oneself, and it could mean the attendant god (yaksha) who is also called Pärshva. In addition, the word *Päsam* is used to denote the Tirthankara Pärshvanätha. One manuscript states that the word *Päsam* can also be seen as the derivation of Sanskrit word Pashya meaning 'to see'[1]

That means the first part of the above verse, which is *Uvasaggaharam Päsam Päsam vandämi* can be translated in three different ways.

I bow down to Pärshvanätha (*Päsam*) who has Pärshva as His attendant God (*Päsam*) who is capable of removing obstacles. Here this means when the word *Päsam* appears the first time it is for the attendant God, Pärshva, and when it appears for the second time it is for the Tirthankara Pärshvanätha.

Second interpretation would be:
I bow down to the one who has the obstacle remover Lord Pärshvanätha (*Päsam*) near (*päsam*) Him.

Third interpretation: I bow down to the Pärshvanätha (*Päsam*) who is removing obstacles and seeing (*pashya päsam)* everything. (here there is no word suggesting 'everything').

This way there are three different interpretations of the first part of the first line. The first interpretation is the most favoured one and it also signifies the devotional aspect of the poem because the word *Päsam* is used for Pärshvanätha, the Tirthankara. This way the devotee recites Pärshvanätha's name as well.

The second part of the first line consists the phrase: *kamma-ghana-mukkam*. Here again, this phrase can be interpreted in two different ways. *Kamma-ghana-mukkam* is an adjective used for the Tirthankara Pärshvanätha. *Kamma-ghana-mukkam* is made up of three words *kamma* meaning Karma, *ghana* has three meanings - clouds (1), intense and thick (2), and blacksmith's anvil (3). The word *mukkam* means freedom. This way the whole adjective *kamma-ghana-mukkam* would mean that Pärshvanätha is:

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[1] *Kim vishishtam Parshvam ? Pashyam, pashyati kalatray, vartaman vastusamuhaham iti pashyah tam pashyam* - (in *Sapta Smarana Stava* by Samaysundar Gani, Jindatta Suri Gyan Bhandar 1942)

(1) capable of freeing everybody from the clouds of karma.
(2) capable of freeing everybody from intense karma.
(3) capable of freeing everybody from the danger of the anvil of karma.

Interpretation of the second line.
Vishhar vishninnäsam, mangal-kallän ävasam
Here there are two more adjectives used for Pärshvanätha. One is that He is *Vishhar vish-ninnäsam* and the other adjective suggests that He is *mangal-kallän ävasam*
Vishhar vish-ninnasam would mean that he can destroy (*ninnäs*) the poison (*vish*) of the venomous (*vish-har =cobra*)

The other adjective *mangal-kallän ävasam* suggests that Pärshvanätha is the abode (ä*vas*) of all that is auspicious (*mangal, kallän*)[1] .

The meaning therefore of the first verse is:
I worship Pärshvanätha who has a yaksha called Pärshva with the capacity of removing all obstacles and misery, who (Pärshvanätha) can destroy all intense karma, can destroy the venom of the most venomous and who is the abode of all that is auspicious.

Second verse:

Vishhar fullingamantam kanthe dhärei jo sayä manuo
Tassa gaha rog mäxi duttha jarä janti uvasämma

Again this verse like the first can be interpreted in different ways. This verse suggests a hidden mantra, which is only mentioned here by its name.

Let us see the first line of this second verse:
Vishhar fullingamantam kanthe dhärei jo sayä manuo

If we breakdown and write meanings of each word here it would be like this: *Vish-har* (the venomous, meaning cobra) *Fullinga manta* (a mantra in the name of *fullinga*). If we take both words together it would mean a mantra in the name of '*Vishara Fullinga*' mantra.

Kanthe means 'on the *kantha'*. In Sanskrit the word *'kanth'* is used both for neck or the upper part of the throat. i.e. The same word is used for the part inside (throat) and the one visible part outside (neck).

Dhärei means holding, jo means whoever, *saya* means always and *manuo* means humans.

Here we must consider the second line of the second verse in order to interpret the meaning in full. The second line is *Tassa gaha rog märi duttha jarä janti uvasämma* and it means that bad omens, diseases, plague, fevers - everything will be subdued (will disappear).

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[1] *Kim vishishtam Parshvam ? Mangal kallan avasam, mangalani apadrupshamrupani, kalyani cha, sampad utkarsha rupani, tesham avas iva avasm - Kridasthanam* (ref as above)

Here the apparent meaning of the second verse would be like this:

If people can hold the '*Vishara Fullinga*' mantra forever on their neck/throat, bad omens (effect of bad planets), disease, plague, fevers, etc, will subside.

The question now arises: What is a '*Vishara Fullinga*' mantra. This will be discussed at a later stage. It is advised to hold '*Vishara Fullinga'* mantra onto one's *kantha* (neck or throat) in this verse. In conclusion, when one talks about holding onto the *kantha*, this may mean 'remember and recite' it.

The third verse
Chitthau dure manto tujja panämo hi bahufalo hoi
Nar tiryeshu va jivä pävanti na dukkha dogachcham

Here the poet goes further on the divine attributes of Pärshvanätha. In the previous verse, the poet advised the people to hold (recite) the mantra to receive worldly advantages but in this verse the poet says, *Chitthau dure manto* = your mantra can stay away (it does not matter about the mantra) , *tujja panämo hi bahufalo hoi* = just the gesture of bowing is fruitful, and in the second line of this verse he says: *Nar tiryeshu va jivä pävänti na dukkha dogachcham* = all humans and animals would not suffer from any misery and would not fall into any lower (unhappy) gati/state.

Some manuscripts have the word *dohaggam* instead of *dogachcham*[1]. Both are acceptable as *dohaggam* means poverty and *dogachcham* means lower existence. In a way the meaning, in a wider context, is the same.

The meaning therefore of the third verse:
Your mantra can stay away (it does not matter about the mantra), just the gesture of bowing to you is fruitful. Humans and animals: all those who bow down, do not suffer from any miseries and they do not fall into the lowest/unhappiest state.

The fourth Verse:
Tuha sammate labdhe Chintämani kappapäyavabhhie
Pävanti avighenam, jivä ayaramanam thänam

The meaning of this verse is comparatively simple.
Having faith in you (or on receiving your religion and faith) is like having a *Chintämani* jewel and kalpa tree[2], which can grant all wishes. All beings do attain the immortal place (nirväna) without any hindrance whatsoever.

The fifth and final verse:

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[1] *Pathantare cha dukhdohaggam iti- Sapta* Smarana *Stava* by Samaysundar Gani, Jindatta Suri Gyan Bhandar 1942

[2] These two words are often found in various Jain songs as well. In a song called *Aha Kevu bhagya jagu veerna charano malya..* it says '*kamdhenu, kamkumabha, Chintamani prabhu tun malyo'* . Here *Kamkumbha* is the magical jar (*kumbha*), *Kamdhenu* is the magical cow and *Chintamani* is the magical jewel or a diamond. These things (and a *Kalpavraksha* = magical tree) are capable of fulfilling one's wishes.
Jain Tattva Prakash Page 50 mentions ten types of magical trees.. They are all called *Kalpa vrikshas*

Iha santhu mahäyash! bhattibher nibbhren hiyaena
Tä Deva dijja bohi bhave bhave Päsa Jinachanda

This way, O Mahäyash (Pärshvanätha) I praise thee with a heart full of devotion. Please give me the ultimate wisdom (*bohi*) in this life and the lives to come, O Pärshva Jineshvara.

This final verse is a concluding one wherein the poet says that he has a heart, which is full of devotion, and he also asks for one final thing. Wisdom (*bohi*) coupled with Pärshvanätha's religion in this and other future lives.

The word *bohi* comes from the Sanskrit '*bodhi*' meaning wisdom and knowledge. This word is not very widely used by Jains but Buddhists have made use of this word extensively. In fact Lord Buddha in the form of Bodhisattava is mentioned in Buddhist texts[1].

5.7 Composition of the Uvasaggaharam Stotra

This poem is written in the Gähä metre (*chhanda*) which is also called the Arya in Sanskrit. The language of this stotra is Präkrit and, according to the Präkrit book of the science of poems (Pingal), Gähä Chhanda must have this composition[2]:

In Sanskrit, a syllable can have one or two mäträs. A mäträ is an imaginary measurement of time taken in pronouncing any particular letter or syllable. A normal and easy way is to see how the syllable is pronounced. The letter or syllable on its own or a short one has one mäträ (measure) whereas any letter when it is joined with another letter or any syllable having a longer pronunciation is considered as having two mäträs. e.g.: the sound b in bus or but has one mäträ. When you write ball it sounds like b-o-l here bo has also one mäträ because it is a short sound, but if you write bowl then the pronunciation would be- bau - l. Here bau is considered one long syllable having two mäträs.

We can now check the composition of the Uvasaggaharam Stotra, bearing in mind that short sounds have one mäträ and long sounds have two.

The first phrase (if you divide the verse in four parts), should have twelve mäträs, the second should have eighteen mäträs, the third must have the same number of mäträs as the first, one and the last and the fourth phrase should have fourteen mäträs. This is the characteristic of the meter called *Gähä Chhanda*.

U va sa gga haram Pasam
1 1 1 2 1 2 2 2 total 12 mäträs

Pa sam van da mi ka ma gha na mu kkam
2 2 2 2 1 2 1 1 1 2 2 18 mäträs

[1] *The Wisdom of India* , edited by Lin Yutang, Four Square Series, Redhill, Surrey 1956. Page 552
[2] Padhame barah matta, bie atthara hoi sanjutta
Jah padhmam taha tiyam, dah-pancha-vibhusia, Gaha. *Uvassagaharam Stotra* by Pandit D Shah page 219

Vi sh ha r vi s ni nna sam,
1 1 1 1 1 1 2 2 2 12 mäträs

man ga l ka llä n ä va sam
2 1 1 2 2 1 2 2 2 15 mäträs

Most of the time, poets observe the guidelines and try to stick to the rules of the composition but this is not always possible, and either he takes the liberty of using some short syllables as long ones or vice-versa.

In the fourth phrase above, the letter *ka* is a short one. It is not *kä* and should have one mäträ only but the poet has used it as a long letter having two mäträs.

5.8 Is There a Hidden Mantra in the Uvasaggaharam Stotra ?

In the second verse of the Uvasaggaharam Stotra, which is:
Vishhar fullinga mantam kanthe dharei jo sayä manuo
Tassa gaha rog mari duttha jarä janti uvasämma
We have seen that a mantra which is called the '*Vishhar fullinga Mantra'* has been mentioned here. It will be interesting to find out what this Mantra is all about and which is the right mantra.

We will examine some of the source :
Shri Samaysundar Gani in his book ' *Shri Sapta Smaran-stava*' says here is an eighteen syllable mantra called the '*Namiuna Päsa vishar vasah jina fulinga*' mantra. This mantra when joined with *'Aum'*, *'Hreem'*, *'Swä'* and *'Hä'* becomes the mantra of twenty-eight syllables[1].

Shri Chintämani Pärshvanätha Stotra[2] explains how to create a yantra for worshipping Pärshvanätha and His Yaksha, but the mantra itself is nowhere to be seen. Similarly there is another important stotra called the *Mantradhiräj Stotra*. This too explains the ritual of 'writing' a yantra and how to worship the yantra. Again this stotra explains everything in detail about writing various mantra seeds (like Aum, Hrim etc.) but does not mention the Vishahara Fullinga Mantra, nor does the name appear in the stotra.

In all, some fifteen to twenty stotras have been looked at but none of these stotras has mentioned this mantra[3] .

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[1] Samaysundar Gani's '*Sapta Smarana Stava* as mentioned above.
[2] A Book '*Pãvãgadh Chintãmani'* by Muni Navinchandra Vijay, Published from Pãvãgadh 1995
[3] A book of Jain Recitations (*Stotra Sandoha*) sites some stotras in praise of Parshvanãth but none of these mentiones the Mantra. These stotras are:-
Parshvanãth Stavanam (P 33), Parshvanãth dasa Bhav Stotra*m (P 110), , Parshvanãth Stavanam-* Mantra*dhiraj (P 116), Kalikunda Parshva Stavanam (P 118), Parshvanãth Stavanam (P 119), Parshva Jina* Stotra*m (P195), Parshva Jina Stavanm (P 203), Parshva Jina Stavanm (P 213), Parshvanãth Laghu Stava (P 228), Parshvanãth Stavanm (P 242), Parshva Deva Stavanm (P 255) Parshva Jina Stavanm (P 359), Mantrãdhiraj* Stotra*m (P 378),* Mantra*dhiraj* Stotra*m (P 378), Padmãvati Ashtakam (P 77 of the appendix), Parshvanãth Mãlã Mantra Stava* (P 107 of the appendix). These and Three stotras in the book called *Shri Stotra Ratnakar* Part II have been given. None of these three mention the particular *vishara Mantra*. A book '*Pawagadh Chintamani*' published by *Vijyanand Soori Sahitya Prakashan* Foundation, Pawagadh 1995, has reproduced some stotras with instruction as how to use

However it is fair to say that some books written as a commentary to the Uvasaggaharam Stotra reaffirm this particular mantra .

Pandit Dhirajläl Shäh in his book the '*Uvasaggahram Stotra*' states that Shri Ratnakirti-Soori has composed a *Pärshva Jina Stavana* (a song praising Pärshvanätha) in which the following verse appears:
Namiuna Pasnaham, Vishar vis nasinam tamev Thune |
Vasah Jina Fulinga Jayam, Fulinga Varmanta majzatham ||

Here if you read the underlined words you will see the mantra.

The same book says that a monk Kamalprbhächaäya has written in his composition
Namiuna Päsa Vishar vasah Jina Fullinga Hrimmmante |
Aum, Hrim, Shrim Namakhrehi Mayi vanchhiyam Disau ||
In the above verse the mantra has been written in a clear and open style.

A question as to why this mantra has not been written clearly in this stotra can perhaps be answered in the following way.

It is always believed that mantras are not for unworthy people. One has to go through stages of purification and one can only practice the mantra Japa after one receives a mantra from his/her guru. That is why the practice was not to write the mantra in full but to mention its name only.

Another stotra called the Namiuna Stotra, which is one of the nine recitations and fifth one in the list mentioned earlier, the author Mäntunga-Soori says:

Whoever knows the eighteen letter mantra given in the middle of this composition, really meditates on Pärshvanätha, who has attained the ultimate blissful state but who seems to be there in person.

This mantra has been inscribed in two particular **yantras given at the end** of this book. The first is the Brahat Chakra, the method of writing/creating this yantra will be described later and the second yantra is the yantra associated with the fifth recitation. This one is called the Vradhha Saptati-shat yantra (traditionally known as the 'one hundred and seventy number yantra'). This is a simple square yantra wherein the mantra in question (i.e.: '*Namiuna päs vishar vasah jina fulinga*') is written.

This discussion leads to the conclusion that '*Namiuna pasa vishar vasah jina fullinga*' is not the only mantra for worshipping Pärshvanätha, and indeed hundreds of other mantras are found in various texts, but this mantra is the most discussed and considered the most important one.

The meaning of this mantra

Namiuna	Bow down, worship
Päsa	Pärshva

---

the rituals of Mantra. However it is worth noting that the *Visahara Mantra* is not mentioned in the storas listed in the book..

Visahar remove all the poison
Vasah Jina bull (leader) amongst Jineshvara
Fulinga like a flame.

Meaning of the whole mantra:
All Indras bow down to you (as if a flame of a lamp which bends down). O leader amongst Jinas, O Pärshva, (please) remove all the poison.

Other meaning:
Namiuna After bowing down
Päsa Pärshva
Visahar remover of all the poison
Vasah Jina bull (leader) amongst Jineshvara
Fulinga the one who achieves victory over the flame.

Second meaning of the whole mantra:
After bowing down to Pärshva who can remove the poison, who achieves victory over the flame and who is the leader amongst Jinas (I worship).

6 Smarana No. 3: The Santikaram Stotra.

This smarana is composed by Munisunder-Soori, a disciple of Somsundar-Soori of the Tapägaccha sect of Shvetämbara Jains. According to the *Pratikramana Sootra*, the stotra was composed to eradicate the plague in the town of Devkulpatak in the Mewär area of Räjasthän. The reverend Soori sprinkled holy water around the affected area and it is said that the plague was eradicated. It is further said that by reciting the thirteen verses of this stotra, one can eradicate the fear of all ghosts, bad spirits and bad omens. The stotra can bring merits and gains. One should, after purifying himself with water, recite this stotra three or seven times during the time of illness. This stotra is nowadays recited regularly after the ritual of Pratikramana. If one cannot recite this, he is advised to just listen to it when someone else is reciting.

According to the *Jain Sähityano Itihäsa*[1], Munisundar-Soori became Ächärya in 1421 AD and died in 1503. He could remember (or concentrate on) one thousand matters at any one time (this is called *Shahastra avadhän*). It is also said that the goddess Padmävati used to appear to him. Munisundar-Soori has also written a book called the Gurvaväli, which lists the lineage of the Tapägaccha ächäryas. He has written another work by the name of the *Gaivedhagoshti.*

However, according to the Shvetämbara Book of Chronology, *Pattävali*, Munisundar-Soori was born in 1436[2]. He was initiated as a monk when he was only seven years old. He was given a title of 'Käli-Saraswäti' because of his immense knowledge of the scriptures.

When Munisundar was made a ächärya, one merchant by the name of Devaräj had spent 32,000 tankäs in celebration of this event.

[1] Author M Desai Page 674
[2] *Shri Tapagachha Pattavali* Page 181

Munisundar had recited the Soori-mantra some twenty-four times and the Goddess Padmävati herself had appeared before him in person. He had composed the Santikaram Stotra to eradicate the plague in Delwära .

According to the *Pattävali*, his most important work was to compile and commission an invitation letter (a scroll called the *Tridash-tarangini*). This was about one hundred and eight feet long and had beautiful pictures woven into it. It is said that the whole scroll is now lost but only a part called the *Gurvävali* survived. This works lists all the ächärya from Lord Mahävira to that date..

Munisundar-Soori has also written the following works:
The Adhyätma-kalpa-droom
The Jayänand Charitra
The Updesh Ratnäkar
The Mitr Chatushka Kathä
The Vanaspati Sattari
The Tapägachha Pattävali
The Trivedh Goshti
The Commentary on the fourth chapter of Yoga-Shästra
The Päkshik Sattari
The Shänt-rasa Bhävna
The Jina Stotra Ratna Kosha
The Angul Sattari
The Simandhar Stora
And of course this stotra: The Santikaram Stotra.

This smarana is like one long mantra that, as some people believe, has the power to destroy all evils and hardships. Different types of mantra seeds (specially selected syllables) are used here and all the demigods and goddesses are remembered in this smarana.

The smarana praises Lord Shäntinätha, the sixteenth Tirthankara of the Jains. We will also see here the names of certain goddesses and gods called Shäsan devtäs, yakshas and yakshinis.

First we must explore the background and some historical aspects behind the belief in such gods and goddesses.

The word 'God' requires some clarification here. Jains believe that the Arihantas and the Tirthankaras are the highest forms of divine Gods. However there are other gods and goddesses which are sometimes called devas and devis respectively. Devas (and devis) are beings who live on different astral planes. These are regarded as much lower forms than the Tirthankaras and the Arihantas. Sometimes a common word 'God' is used to describe the Tirthankaras and/or those devas who are living on different astral planes. This may cause confusion, however, Jains are clear about the various definitions and we will use words like Tirthankara and Arihantas for the highest form of souls. There is nothing higher than that and the main images in temples are that of the Tirthankaras. The other 'gods' are also worshipped because

they are believed to help ordinary humans with their magical attributes. These gods are either:

1. Gods living in different parts of universe.
2. Gods and goddesses who are called attendant deities. i.e. there is one god and one goddess for each of the twenty-four Tirthankaras. They are also called the Shäsan devtäs. The names of the twenty-four male gods (yakshas) and twenty-four goddesses (yakshini) are given in this stotra.
3. Gods who look after the various directions and provide protection to mankind.
4. Goddesses of wisdom and certain sciences (vidyäs). They are called Vidyädevis. Sixteen such goddesses are named in this stotra.
5. Some planets are also referred to as gods in many verses because of their effect - good or bad- as per their position in the sky.

6.1 The history behind the 'cult':

It is believed that the Jain pantheon had evolved by the end of fifth century AD. At this stage it mainly consisted of the twenty-four Jinas or the Tirthankaras. The Tirthankaras occupy the most revered position in Jain worship. The Tirthankaras, as said above, are Veetarägas and therefore neither favour nor frown upon anybody. This is perhaps the reason that the cult of worshipping other gods and goddesses has begun within the Jain faith. Yakshas and yakshinis constituting a class of divine beings of the Jain pantheon are technically known as Säshan devtäs, meaning guardian deities. They are given a venerated position next to the Tirthankaras in the Jain pantheon.. The *Harivansa Puräna* mentions the relevance of the Säshan devtäs who are capable of pacifying the malefic powers of the grahas (planets), diseases, lesser spirits (bhoota), etc. According to Jain belief, Indra appoints a yaksha and a yakshini to serve as attendants upon every Tirthankara. They possess divine attributes. Gradually their position was elevated and most of them attained even the status of independent deities. The people started worshipping them for materialistic needs, which could not be fulfilled by the worship of Veetaräga Jina. Due to this, between the tenth and thirteenth centuries A. D; Yaksha Sarvänubhuti, or Sarvähna and yakshinis Chakreshvari, Ambikä, Padmävati, and Jvalämälini became so popular that some people started following them. Various temples were erected just to worship the demigods.

The Jain texts from the sixth to the tenth century A.D. mention only some of the iconographic features of Yaksharäja (Sarvähna or Sarvänubhuti), Dharnendra yaksha and Chakreshvari, Ambikä and Padmävati yakshinis. The list of twenty-four yaksha-yakshini pairs was finalised in about the ninth century[1]. While their independent iconographic forms were standardised by c.11th - 12th century A. D[2]; however, we find much discrepancy between the Shvetämbara and the Digambara traditions as to the names and iconographic features of the yakshas and yakshinis. The names and the iconographic features of the majority of them bear the influence of the Brahminical and Buddhist Gods and Goddesses. The Jains seem to have adopted either the names or the distinct iconographic features, or both[3].

[1] Kahavali, Tiloyapannatti (4.934-39), and *Pravacanasaroddhara* (375-78)
[2] *Nirvankalika*, the *Trisasti-salaka-purusa-caritra*, the *Pratisthasara-samgraha, Pratistha-saroddhara, the Pratistha-tilaka and Acara-dinakara*
[3] *Ambika in Jaina arts and literature* by Dr. M.N.P. Tiwari, published by Bhartiya Jnanapith.

At times it is seen that the Säshan devtäs receive more reverence then the Tirthankaras by many people, but they are not the Jinas, Arihanta, or Tirthankaras who have conquered the inner passions. The images of the Säshan devtäs are found in Jain temples and also around the idols of the Jinas. They are found in a pair, a male (yaksha) and a female (yakshini). The yakshas are usually found on the right side of the Jina idol while the yakshinis are on the left. In the earlier period they were regarded mainly as the devotees of the Jina, but as the time passed people started to worship them independently.

Names of the twenty-four yakshas associated with the twenty-four Tirthankaras:

The following twenty-four yakshas are mentioned here. Each yaksha is the protector deity of a Tirthankara. The first yaksha protects the first Tirthankara and so on..

1. Gomukh,
2. Mahäyaksh,
3. Trimukh,
4. Yakshesh,
5. Tumbru,
6. Kusum,
7. Mätang,
8. Vijay,
9. Ajit,
10. Brahmä,
11. Manuj,
12. Surkumär,
13. Shanmukh,
14. Pätal,
15. Kinnar,
16. Garuda,
17. Gandharva,
18. Yakshendra,
19. Kuber,
20. Varun,
21. Bhrukuti,
22. Gomedh,
23. Pärshva,
24. Mätang.

The names of the twenty-four Yakshinis associated with the above yakshas

1. Chakreshvari,
2. Ajitä,
3. Duritäri,
4. Käli,

Yakshinis like Chakreshvari, Ambika, Padmavati and Jwalamalini attained such a position that independent cults developed around them.

5. Mahäkäli,
6. Achyutä,
7. Shäntä,
8. Jwalä,
9. Sutarkä,
10. Ashokä,
11. Shrivatsä,
12. Chandä,
13. Vijayä,
14. Ankushi,
15. Pannaga,
16. Nirvani,
17. Achyutä,
18. Dhärini,
19. Vairotyä,
20. Achchuptä,
21. Gändhari,
22. Ambä,
23. Padmävati,
24. Sidhdhäyikä.

After the Tirthankaras and the Säshan-devtäs, Goddesses of wisdom (Vidyä-devis) enjoyed the highest veneration; these goddesses are more or less identical to the Hindu tantrik deities. There are of course more then sixteen Vidyä-devis. The word vidyä is sometimes used in tantric practice and because there are hundreds of practices or methods, there are hundreds of Vidyä-devis.. However, it seems that the Jains have arrived at a list of sixteen Vidyä-devis and they have been named in this stotra. There is a slight difference in the list of names between the Shvetämbara and Digambara traditions.

Here sixteen goddesses are listed. They are same as in smarana No. 9 (Brihad Shänti) except that the sixth goddess, Apratichakrä, is called Chakreshvari.
These goddesses are:

Rohini, Pragnapti, Vajrashrukhlä, Vajränkushi, Chakreshvari, Purushdattä, Käli, Mahäkäli, Gori, Gändhäri, Sarvashrä- Mahäjvälä, Mänvi, Vairutyä, Achuptä, Mänsi, Mahämänsi.

Jains also mention the Indras in many of the recitations. Indras are the kings of the gods of the different heavens. There are sixty-four Indras as per the Shvetämbara account and as many as one hundred Indras as per the Digambara account. Jains even worship some gods of the Hindu-pantheon. They are:

Indra, Agni, Varuna, Väyu, Kubera, Isäna, Näga and Brahmä.

Some protectors of various directions or fields are named as lokpäla gods. They are:Väsava, Äaditya, Skanda and Vinäyak.

There are also nine planets which have again been listed in recitation No.9, Brihad Shänti. They are: Chandra (moon), Surya (sun), Angarak (Mars), Budh (mercury), Brahspati (Jupiter), Shukra (Venus), Shani (Saturn), Rähu, Ketu.

6.2 Translation of the Santikaram Stotra.

(1) I bow down to Shäntinätha who gives peace, who is the refuge of all the beings in the world, who gives victory and wealth and who has been worshipped by the goddess Nirvani and the yaksha Garuda.

(2) I bow down at the feet of Shäntinätha with the sound of Aum, who (Shäntinätha) has achieved the Viprud- cure (medicine) and who destroys all obstacles and sins by the mantra '*Zruam Swähä*'

(3) Those who have obtained cures (achieved special magical powers)for colds and coughs may even obtain higher achievements (like more wealth and knowledge) by bowing down to Shäntinätha with the Aumkara mantra. In addition, those who have obtained cures/medicines for every ailment may obtain higher achievements by bowing down to Shäntinätha with the *Saum Hrim Mantra.*

(4) May the goddess of knowledge, goddess Tribhuvanswämini, goddess Lakshmi, leader of the yakshas, Ganipitaka, planets – sun, etc., protectors of all the directions and Indras always protect the devotees of Jineshvaras.

(5 and 6) May these sixteen goddesses protect me. They are: Rohini, Pragnapti, Vajrashrunkhlä, Vajränkushi, Apratichakrä, Purushdattä, Käli, Mahäkäli, Gauri, Gändhäri, Sarvashrä Mahajvälä, Mänavi, Vairotyä, Achhuptä, Mänasi, Mahämänasi,

(7 and 8) May the following yakshas protect me:
Gomukh, Mahayaksha, Trimukh, Yakshesh, Tumbru, Kusum, Mätang, Vijay, Ajit, Brahmä, Manuj, Surkumär, Shanmukh, Pätal, Kinnar, Garuda, Gändharva, Yakshendra, Kuber, Varun, Bhrukuti, Gomedh, Pärshva, and Mätang.

(9 and10) May the following Säshan-devi goddesses (yakshinis) protect me:
Chakreshvari, Ajitä, Duritäri, Käli, Mahäkäli, Achyutä, Shantä, Jwalä, Sutarkä, Ashokä, Shrivatsä, Chandä, Vijyä, Ankushä, Pannagä, Nirvani, Achyutä, Dhärini, Vairotyä, Achhuptä, Gändhäri, Ambä, Padmävati, and Siddhä.

(11) This way protectors of the tirtha and others like yakshas/ yakshinis, and demigods like vyantaras, yoginis may protect us.

(12) This way Munisundar (the poet) has praised Shäntinätha who is in the group of all devas with right faith. May Lord Shäntinätha protect me and the Jain community.

(13) Whosoever, with right faith, worships Shäntinätha during all three periods (morning, afternoon, evening), frees himself from all obstacles and receives the best of happiness and prosperity.

(14) Munisundar-Soori has composed this Stavana, who is the disciple of Somsundar Guru- the Guru who is like a sun in the sky of the Tappa-gaccha sect, who has mastered the scholarly knowledge (of the ganadhar-Vidyä.)

Comments:
This smarana is usually recited after the annual ritual of Pratikramana. This and another stotra by Mändeva-Soori (Laghu Shänti Stotra) have many similarities. In fact, both the stotras have been composed to praise the sixteenth Tirthankara, Lord Shäntinätha.

In both of the stotras the poets say that I am going to bow down and praise Shäntinätha. The difference is that in Laghu Shänti, the poet says that I am going to revere him with mantras. Thus, it is clear that Laghu Shänti has put more stress on mantras.

Smarana No 3 remembers all yakshas, yakshinis, goddesses of wisdom and other planets whereas for Laghu Shänti Stotra the poet concentrates on and worships only the sixteenth Tirthankara and the five goddesses. In terms of praising the goddesses, smarana No 3 praises sixteen goddesses of wisdom and twenty-four Yakshinis by giving their names, whereas Laghu Shänti Stotra only names such goddesses as, Sujayä, Vijayä, Ajitä, Aparajitä and Jayä.

These similarities in the names of goddesses and meanings of their names may lead one to suggest that they are not different goddesses but are different adjectives of only one goddess, because roughly the meanings of all five goddesses are that they are unconquerable or victorious. The goddess of Shäntinätha, in whose praise the stotra has been composed, is Nirvani and one wonders why the above five names have been mentioned, whilst praising Shäntinätha, but not the name of Nirväni.

Laghu Shänti Stotra has distinctly given a mantra here[1], and it says at the beginning, that I am going to praise Shäntinätha with mantras. Also a mantra: *Aum Namo Namo Hram, Hrim, Hrum, Hrah, Yah, Kshah, Fut, Fut, Swähä* is also mentioned here. Furthermore it says that this stotra is composed by using mantras which were handed down by the ancient gurus, and is the remover of all types of fear and grants peace to all the worshippers.

The smarana No 3, Santikaram, also gives a specific mantra in verse No 2 which is: *"Aum Sanamo Vipposahi-pattanam Shäntisämipayanam"*

7.0 Smarana No 4: The Tijaypahutta Stotra

This smarana is composed by a monk by the name of Mändeva-Soori. However according to the *Jain Sahityano Itihasa*[2] there were two monks with the same name. They were:

(1) Mändeva-Soori of the Nivrutti gaccha who lived during the 10th century.

[1] Verse No 14 of *Laghu Shanti*. *Shri pancha Pratikraman Sartha*. Published by B J Mehta, Mehsana 1988

[2] Jain Sahityano Itihasa Page 181, Published by R R Zaveri 1933

(2) Mändeva-Soori of the Brahid gaccha who lived during the 11th Century.

According to Shvetämbara *Pattävali*[1], there were three Mändeva-Soori. The first Mändeva-Soori existed in the second century AD. The author of the Tijayapahutta Stotra is believed to be this Mändeva-Soori. He was born in a Jain merchant's household in a town called Nadol. Once a monk by the name of Pradyotan-Soori came to town. Young Mandeva went to hear the discourse of Pradyotan-Soori and immediately felt that he should renounce everything and become a monk. After a few years he did become a monk and started learning scriptures and doing penance. As he was very knowledgeable, his guru made him an ächärya. At the time of the ceremony his guru saw that there were two goddesses sitting on the shoulders of Mändeva, Lakshmi on one shoulder and Saraswati on the other. The guru was somewhat disturbed to see this but the clever disciple Mändeva realised his Guru's feelings and, there and then, decided to perform strict penance. In addition, it so happened that four goddesses Jayä, Vijayä, Aparajitä and Padmä were always present wherever Mändeva-Soori used to stay. These goddesses have been named in this smarana.

During that time, Taxilä (now the ruins of Taxilä can be seen in Central Pakistan) was a one of the strongholds of the Buddhists and Jains. Some 500 Jain temples existed in that region. Once there was an outbreak of the plague in Taxilä. All the people of the town were in distress. Seeing them in such a state, a Shäsan-Devi (yakshini) came to them and said that this town will be taken over by the Turks in three years time, but if you want to save the people, go now and fetch some holy water after washing the feet of Mändeva-Soori who is now in Nädol. Then do as he says, and leave this place to settle somewhere else.

One man by the name of Veerdatta went to Nädol and managed to have a special stotra composed to eradicate the plague. The stotra is known as the Shänti-stava or Laghu -Shänti Stotra. (This is not on the list of our subject, the 'Nine-smaranas')

Mändeva-Soori has also composed the *Tijaya-pahutta*, which we are exploring now, and is No.4 in our list of nine recitations.

Taxilä was overrun by the Turks three years after the above event. The actual date or the year of the above event is unknown, but according to *Pattävali* this must have happened in the second century AD

As per the history of India, Taxilä had a large Jain and Buddhist population. Taxilä indeed was overrun by the Moslems in the eighth century. Ruins of a Buddhist university and some Jain shrines can be seen there. This is some thirty miles from the capital of Pakistän, Islämäbäd.

This smarana is somewhat different from the remaining eight stotras analysed in this study. This one praises one hundred and seventy Tirthankaras.

According to Jain cosmology, the Tirthankaras are born in certain areas of this universe. These areas are in fact made up of two and half 'islands' (*adhi dvipa*) . The

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[1] *Tapagachha Pattavali*

diagram of *adhi dvipa* is shown here. In *adhi dvipa* basically there are three types of areas or 'planets'. They are:

The South area (Bharat kshetra) has five parts as follows: The first south, then the second south which is divided into two, and the third south which also is divided into two parts. Therefore there are five Bharat Kshetras.

The other areas in the North are called the Erävat Kshetra and this too is divided into five parts as above.

Then there is a vast area in the middle, which also has five parts. This one is called the Mahä-videha kshetra. Thus, there are fifteen areas (*karma-bhoomis*)

To simplify the matter, I have numbered them on the illustration. According to Jain cosmology, and the possibility of the Tirthankaras being born at any given time, it is said that there was a time when one hundred and seventy Tirthankaras were living in these fifteen different areas. Each of the first ten areas had one Tirthankara at that time making ten Tirthankaras in all. On top of this, during that same period, there were one hundred and sixty Tirthankaras in the central Mahä-videha kshetra. Thus altogether there were one hundred and seventy Tirthankaras, which is a maximum possible number of living Tirthankaras at any given time.

This recitation, the Tijaya-pahutta stotra, has been composed keeping this belief in mind. The poet recognises that there was a time when this phenomenon of the maximum number of Tirthankaras living simultaneously occurred. The poet 'celebrates' this phenomenon by composing the stotra.

Now the style of composition is certainly different. The poet here shows how to create a yantra and worship it.

The magical number one hundred and seventy is broken down in a certain manner and various numbers have been placed in the squares of the yantra. When you add the numbers horizontally, vertically or diagonally it adds up to one hundred and seventy. The method of placing numbers together with placing different mantra-seeds in the yantra is explained here.

7.1 Translation:

(1) I bow down to all the Tirthankaras who are capable of brightening the lights of the three worlds, having eight guards (*pratihäryas*) and residing in adhi-dvipa.

(2) May the Tirthankaras residing in groups of 25, 80, 15 and 50 destroy all the sins of their worshipers.

(Comment - Tirthankaras really do not exist in groups of 25, 80, 15 and so on. The poet simply tries to explain how to place these numbers in the yantra which is to be created for worship. The first horizontal line of squares should have these numbers. One can see that these line adds up to one hundred and seventy, i.e. 25 + 80 + 15 + 50 = 170.

(3) May the Tirthankaras in groups of 20, 45, 30 and 75 destroy all the obstacles from planets, ghosts, demons and witches.
(Comment- Again the same rule applies to this and the following verses)

(4) May 70, 35, 60 and 5 Jineshvaras destroy disease and fear of water, fire, lions, elephants, thieves and enemies.

(5) May 55, 10, 65 and 40 Siddha Tirthankaras who have been worshipped by the gods and demons protect my body.

(6) The yantra is called a *Sarvatobhadra* yantra in which there is the name of the worshipper in the centre and the Aum Harhunha Sarsunsha Mantra has been written twice.

(7 and 8) May these sixteen goddesses protect me:
Rohini, Pragnapti, Vajrashrunkhlä, Vajränkushi, Apratichakrä, Purushdattä, Käli, Mahäkäli, Gauri, Gandhäri, Sarvashrä Mahajvälä, Mänavi, Vairotyä, Achhuptä, Mänasi, Mahämänasi,

(9) May those one hundred and seventy Jineshvaras born in the fifteen karma-bhoomis with different attributes protect me.

(10) That thirty-four attributes (*atishayas*) and eight guards (*pratihäryas*) are worth meditating upon as they are without any illusions and attachments.

Comment: There are some divine attributes or events, which have been said to dwell or happen in the presence of a Tirthankara. These thirty-four attributes have been named in the discussion of the seventh stotra. There also are eight types of *pratihäryas* or divine guards which have been created by the gods whenever a Tirthankara sits in an assembly to deliver a sermon. These eight Pratihäryas are:

1. The Tirthankara is seated under a giant Ashoka tree
2. A shower of beautiful flowers.
3. The Tirthankara's voice is divine and can be understood by all living beings including animals.
4. Devas are standing either side of the Tirthankara gently fanning whisks (chämaras).
5. The Tirthankara is seated on a jewelled throne (*Simhäsana*).
6. A divine halo can be seen around the face of the Tirthankara.
7. A background music of wind instruments called *Dundubhi* is being played
8. Triple canopies (*Chhatra*) are hanging above the head of the Tirthankara.

The person who recites is asked to think of this phenomenon. He is supposed to meditate on these aspects by imagining that he himself is sitting in the assembly where the Tirthankara is preaching. He and thousands of others are listening to Him. He can also see all these divine attributes around the Tirthankara. He himself is lost in the glory of these attributes and he starts listening to the Tirthankara's speech. This is one type of meditation and supposed to give a pleasant experience. The fragrance of the flowers, the music of the *Dundubhi*s, humans and animals quietly sitting in admiration, a serene atmosphere together with the gentle voice of the Tirthankara is to

be imagined. An aspirant looses his existence temporarily in this and he is, as it were, being carried away to a different time in a divine atmosphere.

(11) Aum, I worship the one hundred and seventy Jineshvaras whose colours are like gold, *shankh, parvala, nilmani* and *megha* (jewels), who are without illusion and are worshipped by the devas (gods). Swähä.
(Not all Tirthankaras had a same skin complexion. Some have a white complexion and some black. Some even have golden coloured skin, some have bluish and some have greyish complexions. Colours of their skin have been compared with golden yellow, (like *shankh*), whitish, grey, bluish (*nilmani*) and dark (*megha* or clouds).

(12) May the bad spirit, if there is any, in Bhavanpati, Vanvyantar, Jyotishi and Vaimänik devas, stay away.

(As per Jain cosmology there are four types of devas or 'gods' living in different regions of the universe. The first type- Bhuvanpatis live in areas occupied by the different hells in the lower part of the universe. The second and third category of gods- Vänvyantar and Jyotishi- live in the central part, and the fourth and last types live in the upper part of the universe. The writer of this stotra states that may the spirits, if any, who may be living in these regions stay away from the worshippers.)

(13) All the bad effects of disease, the planets, ghosts and witches are destroyed if this mantra is written on a wooden board, by using the ink made from sandalwood paste and camphor, and if the water after cleaning this board is drunk by a devotee.

(14) This yantra of the one hundred and seventy Jineshvaras -which is also a divine mantra, is capable of destroying all evils and enemies, and should be written/inscribed on the (main) door of the house. O noble ones! worship this forever.

The Yantra :

25 Ha	80 Ra	**Kshi**	15 Hun	50 Hah
20 Sa	45 Ra	**Pa**	30 Su	75 Sah
Kshi	**Pa**	**Aum**	**Swa**	**Ha**
70 Ha	35 Ra	**Swa**	60 Hun	5 Hah
55 Sa	10 Ra	**Ha**	65 Su	40 Sah

8.0 Smarana No 5. The Namiuna Stotra

In our list of Nine auspicious recitations, No 5 and is also called the Bhaya-hara Stotra, which means the stotra which removes fears (*bhaya*). The smarana is recited for removing fear and therefore all major fears are mentioned in this smarana.

8.1 Types of Fear in Jain Hymnology

Man is always living in the shadow of fear. Some fears are genuine whereas many fears are imaginary and are nothing but different types of phobias. However, it is fair to say that it would be hard to find anyone who is free from fear. Our sub-conscious mind harbours fear. Sometimes we even do not realise this. Some people always think

of fear and live in fear of some sort of disease. They think that something has happened to them or they will have some disease when they see any symptoms. People also have a fear of death.

Many people have nightmares about burglars and thieves. Many people think of loss in business or loss of their jobs. These types of fear make them nervous and perplexed.

This continuous state of living in fear makes one very weak in mind but the mind itself has to be strengthened. One can find solace, derive courage and be fearless by having faith in their God's ability to remove all fears. Jainism is no exception. Jains have believed that the recitation of the name of a Tirthankara and his worship can give one strength and can free them from all fears.

From ancient times man has always been afraid of diseases and death. Death may come naturally or due to some external reason. In ancient times when people were living in small townships there were different types of obstacles. Theft and robbery were common even in that period. Many battles and wars took place during the time of Mahävira. Well known is the battle between the kings of Champä and Vaishäli. The beautiful and prosperous town of Vaishäli was almost destroyed.

There were other fears too. Fear of wild animals and snakes was common. Many people were living in the open and they were subjected to the attacks by wild animals. Lions would come and grab their cattle or even kill people. Elephants sometimes would run wild and create havoc amongst the population. Snakes too were common. In fact, there were hundreds of different types of poisonous snakes. Man was always afraid of a snakebite. There were not many cures and some snakebite caused instant death.

People used to travel by rivers and sea. Again the vessels they used were not sophisticated as they are now. These vessels hardly proved viable in the raging sea. A heavy sea storm meant death for all seafarers.

Furthermore, there was fear of the rulers and high-ranking government officers. Not all rulers were kind. Some were ruthless and cruel. A man was scared to confront government officers. Punishments were severe and it was not uncommon to sentence a thief to the gallows.

There were also fears of bad health, old age and death. Though everyone has to die and no one lives forever, no one on the other hand desires a sudden or a violent death. No one liked to suffer from any diseases. However, there are mentions of all forms of disease. There was a fear amongst man that a disease could strike due to bad omens. There are stories of diseases being spread by the black magic powers of certain demi-gods (vyantaras). Actually one of the nine recitations, The Uvasaggaharam Stotra, was composed to eradicate plague.

The Digambara books, *Samaysär* and *Darshana Pahud*, have described seven different types of 'fear' (*bhaya*)[1]

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[1] *Jainendra Siddhanta kosha* 3/205a)

The fear of this world,
Fear of the next world (life after death),
Fear of living without someone's protection,
Fear of living without shelter,
Death,
Pain
And accidents.

The Shvetämbara Ägama *Samväyänga Sootra* [1] has mentioned the following seven fears
Fear of this world,
Fear of the next life,
Fear of shortage of food.
Fear of accident,
Fear of loss of earning for one's livelihood,
Fear of death,
Fear of disgrace.

The Bhaya-hara Stotra states in the very first verse[2]: -
"I would now like to recite this Stavana which is a destroyer of all fear."

This way it is clear that the whole smarana was composed to eradicate various fears (bhayas). The following fears are enumerated in the Bhaya-hara Stotra.

1. Disease including leprosy
2. Fear of sea storm
3. Fear of fire
4. Fear of snakes
5. Thieves and robbers
6. Fear of lions
7. Fear of elephants
8. Fear of wars (loosing)

After narrating the above principal fears, the poet also says that there could be danger from demigods (yaksha), demons (rakshasas), bad dreams, bad omens, bad effects of certain planetary positions, fear of the evening (darkness), fear of the wild, natural calamities, and fear of the night.

The poet of this stotra worships and praises Lord Pärshvanätha who is capable of removing all these fears.

In the Bhaktämara Stotra, the following eight fears have been mentioned:
1. Fear of elephants
2. Fear of lions
3. Fear of fire
4. Fear of snakes

[1] *Samvayanga Sootra.* Samvaya No 7
[2] *Mahabhaya panasanam santhavam vuchham*

5. Fear of war
6. Fear of water (travelling by boat)
7. Fear of diseases
8. Fear of imprisonment

Both the above Smaranas have been composed by Mäntunga-ächärya. However, the types of fear mentioned in both these stotras are not the same. Seven of the eight fears are common to both Smaranas. However, the Bhaya-hara Stotra mentions the fear of thieves and robbers whereas, the Bhaktämara Stotra has mentioned the fear of imprisonment as the eighth.

There may be reasons for that. Both the stotras were composed at different time in different places. People's feelings always vary from place to place and from time to time. This may be the reason why different fears have been enumerated in the stotras.

We will examine few more stotras, which were not composed by the same poet but are more popular amongst Jains. The stotra called the Laghu Shänti mentions the following fears[1]:

1. Water
2. Fire
3. Poison
4. Snakes
5. Bad planets
6. King
7. Disease
8. War
9. Demons (rakshasas)
10. Famine
11. Fierce, wild animals.

This stotra also states that Lord Shäntinätha destroys all bad spirits.

In another smarana called the Tijaypahutta[2], which we have already explored, the following fears are mentioned:

1. Disease
2. Water
3. Fire
4. Tiger
5. Elephant
6. Thief
7. Enemies.

Here the stotra also says that all obstacles created by bad planets and bad spirits are destroyed by the worship of the Tirthankaras. In addition, in the penultimate verse of the Tijaypahutta, the poet says that fever; bad planets, bad spirits, etc. are destroyed on worshipping the Tijaypahutta- yantra and drinking the holy water of the yantra.

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[1] Verse No. 12 of *Laghu-Shanti*
[2] Verse No. 4 of *Tijaypahutta*

In Ajit Shänti Stavana (one of the nine-recitations), the poet says in the thirty-ninth verse:
Those who recite or listen to Ajit Shänti twice a day can get rid of their old diseases and also new diseases do not afflict them.

In a beautiful composition called the *Shri Chintämani Pärshvanätha Stotra*[1], the poet writes: "Those who bow down to Pärshvanätha with devotion, do not suffer from evils like disease, sadness, quarrels, enemies, worries, unbalanced mind, fear, obstacles and poverty. Bad omens are destroyed and they have nothing to fear from lions, elephants or snakes.

In the Rishimandal Stotra, another popular stotra, which is not explored in this book, the following fears are listed and how one can protect oneself.

The fears from different types of witches- they are dakini, rakini, lakini, kakini, shakini, hakini, yakini. It is not clear what the differences between these various spirits are.

Pandit Dhirajläl Shäh, in his book *Shri Rishimandal Aaradhna* writes[2]- 'for awakening kundalini at the bottom of the spine, yogis are advised to learn about the powers which lie in the seven chakras. One particular goddess or spirit is associated with one particular chakra. The above seven spirit goddess (or witches) are associated with seven chakras in the human body'.

In the above stotra, there are other fears besides those seven goddesses or witches. They are:

1. snakes
2. fire
3. lions
4. bad people
5. kings

The Manibhadra Veer Stotra[3], whose author is not known, states:
O God Manibhadra ! Please protect us from all bad spirits (bhoot, pret, shäkini, rakshasa). Furthermore, in verse No. Twenty the poet states: There are never any fears from the kings, thieves and snakes do not bite the people who worship Manibhadra. O God, please protect me (too).

In *Shärda-stava*, another traditional hymn, the following fears are listed:

1. elephant
2. lion
3. plague

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[1] *no roga naiva shoka, na kalah-kalna, nari-mari pracharah*
navadhirnasamadhi rna cha dar-durite, dushta daridrata no
no shakinya graha no, na harikariganaha vyal vetal jalaha
jayante Parshvachintamani nati vashtah praninam bhaktibhajam
[2] Published by N D Shah, Bombay, 1977
[3] *(from Shri Pawagadh Chintamani*) Page 80. Muni Navinchandra Vijay , Pawagadh 1995

4. snakes
5. enemies
6. thieves
7. kings
8. disease.

In the *Shatrunjaya Kalpa,* which is written in praise of the pilgrimage to Shatrunjaya mountain[1], the poet Dharmaghosh-Soori says: "Water, fire, sea, war, jungle, lion, elephants, poisons are the main eight fears and they are destroyed by the pilgrimage to Shatrunjaya mountain .

In the *Ghantäkarna Mahämantra* (again traditional, anonymous) the following verses appear:

"Aum Ghantäkarna Mahävira, You can destroy all worries and please protect me when the fears engulf me. I am writing this. wherever you are. O God! All my diseases- is it from any imbalance (väta, pitta, or cough imbalances) parish. (The traditional Indian medicinal system- Äyurveda- says that man can fall ill due to the imbalance of air acidity and/or phlegm in our body.)

Let it be that there is no fear from kings. Let all shäkini, bhoot, vetälas and rakshas (bad spirits) also perish.

He does not meet untimely death, snakes do not bite him, and there is no fear from fire or thieves or from enemies for all those who worship you by saying 'Aum Hrim Ghantäkarna Swähä'". In this short stotra all the common fears are listed.

It is clear from these examples that many stotras have recognised the feelings of a common man and have talked of the magical powers by which these fears can be removed. Fear is one of the characteristics of all living beings. The *Tattvartha Sootra* lists 'fear (*bhaya*)' as one of the nine types of deluding (*kashay*-*mohaniya*)[2] karma

Stotras, which do not specifically mention fears by their names, do, however, state that all auspicious things happen by the recitation of these stotras.

8.2 Translation of The Namiuna Stotra

(1) I bow down to the lotus-feet of the ascetics (Tirthankara): the feet, which seem brighter due to the gems in the crown of devas when they bow down (and when their crown almost touch the Tirthankara's feet). I would now like to recite this Stavana, which is a destroyer of all fears.

(2) and (3) Even they, whose hands, feet, nails and faces have decayed, the noses have become deformed, the beauty has vanished and whose limbs have been burnt (engulfed) in the sparks of diseases like leprosy, can become healthy and bright on receiving the (holy) water from (the ceremony of worshipping of) your lotus feet.- like a burnt out tree in a jungle having new life after the rain.

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[1] (*Mantungacharya or Unke Stotra*)
[2] *Tattavartha Sutra*. Pandit Sukhlalji page 330

(4) and (5) Even, in the ocean- when the seafarers give up with their ships unwrecked because the ocean is disturbed by gale forces and is roaring with high tide, and when the sailors have parted with their duties in virtue of their fear of loss of happiness or fear of death of their captain- only those who pray at Pärshvanätha's lotus feet would cross the ocean in no time.

(6) and (7) The jungle, where a fire increases rapidly due to the high winds and which looks all too frightful because the deer are running to save their lives, and where trees are gathered together (having the same fate) on account of the flames, would cause no fear to those who remember the universal preceptor's feet: the feet which have alleviated miseries in all three worlds.

(8) and (9) O Pärshvanätha! who so ever in this world recites the mantra embodied with your name, would consider the largest of snakes who have a flashing hood, throbbing red-eyes and vibrating tongue and who is poisonous, as a mere small insect.

(10) and (11) O Pärshvanätha, whoever just bows down to you (or whoever has the business of worshipping you) would cross a deep forest quickly and reach the destination desired in their hearts. Even if that forest is feared by all because of thieves, wild animals, lions and where many have been robbed or killed in the past.

(12) and (13) O Pärshvanätha! The Nails (of your feet), which shine like precious gems, reflect the images of kings when they bow down at your feet. O Lord ! those who accept the weapon of your words (your scriptural path) - can ignore even the fierce gigantic lion - with fiery eyes, wide jaws and who has pierced the expanse of temples of elephants by their sharp claws.

(14) and (15) O Pärshvanätha! Those who have sought refuge at your feet, can ignore the fierce elephant with mace-like tusks resembling the moon in whiteness, raised long trunks, yellowed eyes and who is roaring like a dark cloud full of rain.

(16) And (17) O Pärshvanätha! The soldiers who recite your name can gain victory over the enemies with great pride in a battle where the headless bodies fight on and where the baby elephants scream when hit by spears.

(18) All diseases and fears of water, fire, snake, thief, enemy, lion, elephant and battle perish just by reciting the name of Pärshvanätha.

(19), (20) and (21) This recitation is capable of removing all fears, pleasing to noble people and is like a treasure of auspicious happenings. Whoever recites this even in forest, at dawn or in the evening, facing obstacles or during the dark fearful night in case they are suffering from fear of the state (king), yakshas, rakshasas, bad dreams, evil constellations or any adversity, can obtain peace. May the Lord Pärshvanätha, whose feet have been worshipped by the people of all the worlds, remove all the sins of Mäntunga (the poet of this Stavana).

(Comment: It is quite likely that the original smarana ends here. Many manuscripts contain twenty-one verses. A commentary on this smarana by Chirantan Mooni stops

after twenty-one verses. This shows that other monks have added the other verses later. However, the manuscripts I have seen- which are all from 16th century onwards- give more then twenty-one verses. One, mss No 3032 of Pätan collection, has twenty-three verses whereas all remaining ones (see list of mss checked) have twenty-four verses. Nowadays the version with twenty-four verses is popular and it is recited during the annual Pratikramana ritual..

The one more and important reason in believing that there must have been originally twenty-one verses only is that the poet's name usually appears in the last verse. Here also, the poet Mäntunga's name appears in verse No. twenty-one, which leads one to believe that there must have been twenty-one verses in the original version.

The smarana has been named as the '*Bhaya-hara Stotra'* (the recitation which removes all fears) and all main fears have been enumerated in twenty-one verses. The other three verses seem complimentary and put more stress on worshipping Pärshvanätha. This is one more reason to believe that the last three have been added afterwards.

8.3 The 'Extra' Verses

(22) May Pärshvanätha who was not perturbed by the obstacles created by Kamath and whom gods, humans and celestials etc., have worshipped be the victorious one.

(23) The one who knows the eighteen letter mantra (which is hidden) in the middle of this stotra), (automatically) meditates upon Pärshvanätha's ultimate blissful state manifested by the mantra.

The famous eighteen letter mantra is believed to have been included 'in the middle' of this stotra. However one cannot clearly locate or identify the said mantra in this stotra.

The hidden mantra is composed of the following six words:

Namiuna Päs Vishahra Vasaha Jina Fullinga

This is also called the eighteen-letter mantra because of the following 18 letters as per the Sanskrit language.

na mi u na pä s vi s ha ra va sa ha ji na fu llin ga.

We cannot see all the six words in this stotra. The original stotra has been given in the appendix. The first word Namiuna is given at the very beginning and the words *Päs, Vishara, Jina and fullinga* are also found in various places. The word *vasaha* is nowhere to be found in this stotra. One can find separate letters only. This is a mystery. One fails to find the said mantra in this stotra. If one has to arrive at the mantra by finding different letters from here and there, then how can one be sure that this very mantra and not any other has been hidden in this stotra. One can formulate many different Mantras by choosing separate letters from different places. Indeed most of the letters of the whole alphabet are there.

I have discussed this in detail in the Uvasaggaharam Stotra.

(24) Who so ever meditates upon Pärshvanätha with a contented heart have their fears - generated by one hundred and eight different types of problems destroyed before even reaching them. (There is no mention about the one hundred and eight different types of problems in the Namiuna Stotra)

9.0 Smarana No. 6- Ajiya Sänti Thao (Ajit Shänti Stava)

The Ajit Shänti Stava is quite different from the other eight smaranas, in the sense that this particular smarana throws light on the social and cultural life of the people of that time. Most of the Jain stotras are composed in praise of one or all of the Tirthankaras and they are recited to eradicate fears and obtain merit. The Ajit Shänti Stava praises two of the Tirthankaras and mentions fear too but it has one more aspect and in that it is full of references related to people, their behaviour and some of their possessions.

The Ajit Shänti provides references on the belief system that prevailed during the time of its composition. Jain scriptures mention the 'victorious ones who have conquered six continents' (*chakravartins*) and their special powers. These powers are mentioned in this smarana. There are references to different types of mythological happenings and treasure in some of the verses. The references to various types of cosmetics and musical instruments as well as their musical notation take us into a different world altogether.

This smarana is again unique. It is composed in praise of two Tirthankaras: Ajitnätha, the second of the twenty-four Tirthankaras and Shäntinätha, the sixteenth Tirthankara.

An answer as to why these two Tirthankaras have been chosen can perhaps be found in the story connected with the composition of this stotra. The poet of the stotra has been named as Nandishena in the verse No. 37 of this smarana. General practice in the majority of ancient Indian poems is to mention the poet's name somewhere towards the end of the composition[1].

Moreover, we find a short story in the book of Pratikramana[2] that the monk Nandishena once went on a pilgrimage to the Shatrunjaya Mountain. There he stood in the main temple where the main idol was that of Rishabhadeva, the first Tirthankara. Nandishena stood in meditation and he also saw two smaller shrines on either side of the main one. These were the shrines of Ajitnätha and Shäntinätha. Nandishena then composed a stotra in praise of those two Tirthankaras .

As regards Nandishena's history, we do not find any trustworthy source. The book of Pratikramana mentions him as one of the disciples of Tirthankara Neminätha. Tirthankara Neminätha is believed to have lived more than 3000 years ago. If we

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[1] Tam moeu a Nandim, paveu a Nandisenamabhinandim. Parisavi a suhanandim, mama ya disau sanjame Nandim.
verse No. 37 of this same samrana

[2] *Panch Pratikramana sartha* P 337. Jain Shreyaskar mendal, Mehsana

accept that the stotra was composed at that time then we must also accept that the use of musical instruments, cosmetics, and certain social customs are equally as old.

But there seems to be another Nandishena during the time of Mahävira. He was one of the sons of King Shrenik of Magadha. No record of what he wrote has been found and this makes things complicated.

However if one checks the style of the language and indeed some of the phrases used in this smarana, one can see that some of the phrases are the same as those used in some latter-day scriptures. Just to give one or two examples:

The *Räypasaneya Sootra* gives this narration- "*Sukuhar gunjant vans tanti täla taal...*"

Whereas verse No. 31 in this stotra says- "*vans sadda tanti taal...*"

Here the musical instruments are mentioned in the same sequence. Vans, tanti and taal are three types of musical instruments. This may lead one to think that the Ajit-Shänti Stava was composed much later than the *Raypasenia Sootra*, which is believed to have been composed after the time of Mahävira.

9.1 Composition

This stotra is composed in the Präkrit language and several different meters have been used in the composition. These are as follows:

Name of the *Chhanda*/ meter	Verse No
1. *Gähä*	1,2, 36, 37, 38, 39, 40, 41
2. *Silogo* (Shloka)	3
3. *Magadhikä*	4, 6
4. *Aalinganakam*	5
5. *Sangatakam*	7
6. *Sopänakam*	8
7. *Veshtakah*	9, 11, 22
8. *Rasalubdhaka*	10
9. *Rasanandikam*	12
10. *Chitralekhä*	13
11. *Narachak*	14, 27, 31, 32
12. *Kusumlatä*	15
13. *Bhujagparingitam*	16
14. *Khidhatakam*	17
15. *Lalitakam*	18
16. *Kislaymälä*	19
17. *Sumukham*	20
18. *Vidyutviläsitam*	21
19. *Ratnamälä*	23
20. *Kshiptakam*	24
21. *Dipakam*	25
22. *Chitrakshara*	26

23. *Nanditakam* 28
24. *Mangalika* 29
25. *Bhasurakam* 30
26. *Lalitakam* 33
27. *Vanvasika* 34
28. *Aparantika* 35

9.2 Translation with Commentary

(1) I bow down to the two Tirthankaras- One is Ajitnätha who removes all fears and the second one is Shäntinätha who destroys all sins and dispels all discomforts. Both are Gurus of the world (Jagat- Guru) and grant peace.

(2) Here I will worship the two Tirthankaras, whose inauspicious atoms have disappeared, who have practised great austerities, whose nature is pure, whose personalities are incomparable and who have perfectly seen all the thought-processes in the minds of all the people.

(3) I bow down to Ajit and Shänti (both Tirthankaras) as they remove all misery, remove all sins and they are always unconquerable (=*ajit*), yet they are givers of peace (=s*hänti*).

(4) O Ajitnätha the noble one amongst the men! and O Shäntinätha the noble Jineshvara! Your worship would spread happiness, tolerance and intelligence.

(5) This bowing down to Ajitnätha and Shäntinätha gives better results, is full of virtues, and gives all eight types of divine achievements *(maha-siddhis*) and peace. Let it be the reason for nirväna and once done with proper ritual (*Kriyavidhi*), let that bring the freedom from karma bondage.

The eight types of divine achievements (*mahä-siddhis*) are:
1. Ability to become small as atom (*Animä*).
2. Ability to become large as Mount Meru (*Mahimä*).
3. Ability to become heavy (*Garimä)*.
4. Ability to become light (*Laghimä*).
5. Ability to get the things when you wish for them (*Präpti*).
6. Ability to behave as you wish (*Prakamya)*.
7. Ability to control other things around you (*ishitva*).
8. Ability to control other person (*vashitva*).

These types of super achievements can only be secured after having gone through the hardest of penance like Mahävira did or after having been granted the boon of such achievements.

(6) O men! If you are looking for the removal of misery and want to obtain happiness, then you should take refuge unto Ajitnätha and Shäntinätha.

(7) (About Ajitnätha) I also bow down to Ajitnätha, the one who is free from the ignorance which causes futile pleasures and pains (*rati and arati*), who is also free

from old age and death, who is worshipped by the master of four types of devas (i.e. mansion-dwelling, forest-dwelling, luminous and empyrean) and possesses masterly knowledge in the science of logic.

The 'gods' of different regions:

Gods (devas) are beings possessing metamorphic bodies and living in great happiness. They are not born but originate by manifestation. They enjoy all sorts of pleasures in their magnificent palaces. However, these gods can never attain final liberation, they must take birth as humans and then only they can attain liberation.

The gods or devas are divided into four main types:

Bhuvanväsis: They live in palaces in the uppermost region of the first hell.

Vyantaras: They are subterranean beings.

Jyotishkas: They are heavenly bodies that live in the air space between the middle and the upper world.

Vaimäniks: They live in their mobile palaces, *vimänas*.

The four types of devas or demigods mentioned in this recitation are: Sura, meaning those gods who live in their mansions; Asura are the gods of the lower categories and they live in forests. They are also called Vyantaras. Then the luminous gods, but here the poet has used the word Garuda and one cannot say beyond doubt that Garudas are luminous gods. The fourth type mentioned by the poet is 'Bhujag'. Bhujag means snakes; again they are not empyrean gods. Perhaps the poet interprets the four types in the following manner:

Sura meaning all good gods
Asura meaning all inferior types of gods
Garuda meaning those who have an emblem of *garuda* (eagle) on their crowns.
Bhujag meaning those who have emblems of snakes on their crowns.

(8) (About Shäntinätha) The one who is the best as a Tirthankara, who is the best amongst humans, free from darkness (ignorance) and is the beholder of truth (*sattvädhar*). The one who is the treasure (*nidhi*) of sincerity, humility, forgiveness, contentment and the highest stage of equanimity (*samädhi*), and who gives peace, is the one I bow down to. May he grant me peace and the boon of *samädhi*.

(9) and (10) (About Ajitnätha). I bow to the one who was the king of Shrävasti, as noble as the best amongst elephants, who had a masculine body, the heart with the symbol of *srivatsa* (diamond like mark), who walked majestically like an elephant, who had long arms like an elephant's trunk, who had certain auspicious symbols on his body, whose colour was yellow like gold, the one who was beautiful and had a sweet voice like a wind instrument (celestial *Dundubhi*) which pleased every ones' ears and minds. He had conquered enemies like attachment (*moha*) and fear (*bhaya*). O Ajitnätha please destroy my sins. I bow down with respect.

Comments: The Indian system of astrology mentions certain natural symbols on the human body. One of the symbols is the *srivatsa*. It is a diamond shaped symbol that can be seen carved on the chest of Tirthankara's image. Only the brave and great people have this symbol. All Tirthankaras have this symbol on their chest.

According to the Jain books, the Tirthankara Ajitnätha had a golden complexion. The sixth and twelfth Tirthankaras had reddish complexion. The eighth and ninth had whitish complexion. The twentieth and twenty-second Tirthankaras had black complexion. The nineteenth and twenty-third Tirthankaras had greenish complexion. All the remaining sixteen Tirthankaras had golden complexion.

(11) and (12) (About Shäntinätha) First, he was the king of Hastinäpura in the country of Kuru, Then he became a conqueror and was called a *chakravartins* enjoying the victory he gained over six continents. He ruled seventy two thousand different types of settlements (cities, towns and villages), and having conquered thirty two thousand kings he had fourteen 'jewels' (*ratnas*), nine great treasures (*maha nidhis*), sixty-four thousand women, eighty four lacs (8.4 million) horses, elephants and chariots and ninety six crores (960 millions) towns. I bow down to Shäntinätha Bhagvan who was born in Bharat area, May He grant me the peace.

The notion of six continents is an age-old one. The names of these continents may very in different books. There is no detailed list of the seventy two thousand different types of cities and towns. *Nandi* and *Anuyoga Dwär Sootras*[1] mention only eleven different types of populated areas.

As regards the fourteen Gems (*Ratnas*), only brave kings who are victorious and have extraordinary powers have these fourteen *ratnas*. The *Trishashti Shaläkä Purusha Charitra*, a book by ächärya Hemchandra, mentions that King Bharat had the following fourteen *ratnas* in his kingdom.

1. A circular disc with pointed edges. It moves like a circular wood-saw but moves in a horizontal direction and kills enemies on the battlefield. (*chakra ratna*)
2. A canopy to be used when going in procession or to battlefields (*chhatra*).
3. Some sort of 'mechanical' excavator (*dand*).
4. This *ratna*, when laid on the surface of water, floats and people can walk over it. (*Charma*).
5. The best swords (*khadag*).
6. Some sort of tool used to break rocks (*käkini*).
7. Luminous jewel, which provides light *(mani*).
8. A holy man (*purohit*).
9. The best quality horses (*ashva*).
10. The best quality elephants (*gaja*).
11. A brave commander of the army (*senäpati*).
12. A man in charge of background support during the battle (*grihapati*).
13. An architect, someone to build bridges (*värdhiki*).
14. A noble wife who supports and encourages the king (*stri).*

[1] *Anuyogadwar* - Sutra 267

These fourteen jewels are considered best at winning wars and only the *chakravartins* have them.

The *Chakravartins* also have the following nine 'treasures'[1]. Any great king would have the best army, the best ministers and craftsmen carrying out all sorts of professional activities. This is as good as having great treasure.

The nine treasures *(nav-nidhi)* are:

1. Good planning and the establishment of towns and houses (*naisarpa*).
2. General knowledge of ploughing, mathematics, music, etc.
3. Art of clothing and dressmaking for men, women and even animals.
4. Having all fourteen *ratnas* described above.
5. Art of washing and dyeing cloth.
6. Knowledge of astrology and architecture, etc.
7. Knowledge of metallurgy.
8. Knowledge of warfare and weaponry.
9. Expertise in art, music, poetry, drama, etc.

(13) (About Ajitnätha) O the one born of the *Ikshvaku* family!, king of Videha!' The best amongst all men!, The best amongst all sages!, O the one with a beautiful face like a moon on a full moon night (*sharad purnimä*)!, the destroyer of darkness!' The bright one!, O Ajit!, O best one, you have limitless strength due to your own light and virtues, I bow down to you as you can remove the fears of life and you are the refuge of the whole world, please be my refuge too.

(14) (About Shäntinätha) You are worthy of worship by the chiefs (indras) of the devas and dänavas, by the sun and the moon. You are pleasant and bright (with the whiter teeth). You are great because of your strength, fame, contentment, intelligence and self-control, you are worthy of meditation, having greatest fame in all the worlds, and you are the one who is worth knowing. O Shäntinätha! please give me samadhi and peace of mind.

(15) and (16) (About Ajitnätha) I praise that Ajitnätha, who is softer then the bright moonshine, brighter than the uninterrupted sun's rays, more handsome than Indra, more stable than mount Meru, unconquerable by any one's mental or physical strength and the one who cannot be conquered by anyone practicing the twelve types of *tapas* (austerities) or the seventeen types of *samyam* (self-control).

The twelve austerities are as follows:
The first six are termed as external and the remaining six are internal,
1) Fasting - carried out according to the strict regulations laid down by Jain spiritual teachers.
2) Eating in moderation.
3) Abandoning feelings of greed. (limiting the number of dishes one eats).
4) Eating without feelings of attachment to food.
5) Self-imposed hardships to train one's mind.
6) Control of the body and senses.

[1] *Jain tattava Prakash* by Amolakh Rushi

The six internal austerities are:
1) The repentance of misdeeds.
2) Showing modesty and respect for spiritual leaders.
3) Serving spiritual leaders.
4) Studying worthy books.
5) Meditation.
6) Observing mental kausagga (i.e. feeling the separation of the body and soul through Jain yoga practices).

Seventeen types of self-control:
Refraining from
1 violence
2 falsehood
3 stealing
4 sexual indulgence
5 acquisition

Controlling the five senses
1 touch
2 taste
3 smell
4 seeing
5 hearing.

Controlling and giving up
1 anger
2 ego
3 jealousy
4 greed.

Exercising these faculties properly:
1 mind
2 speech
3 and body.

The above are the seventeen points of self-control[1].

(17) and (18) (About Shäntinätha). Neither the coolness of the full moon, shining in the season of autumn, can be compared with the coolness of Shäntinätha, nor the brightness of the bright sun of the same season can be compared with the brightness of Shäntinätha. Likewise the beauty of the handsome Indra cannot be compared with the beauty of Shäntinätha, and the steadfastness of mount Meru cannot be compared with the steadfastness of Shäntinätha either.
I take refuge, with mind, speech and action, (*trikaran yoga*) unto Shäntinätha who is the propagator of the noble Tirtha, who is also worshipped and praised by the most knowledgeable scholars.

[1] *Jain Tattava Prakash* 178)

(19), (20) and (21) (About Ajitnätha). I bow down to Ajitnätha who has been praised by the groups of monks with folded hands, praised by the leaders of demigods, by the gods of treasure (*kuber*), by the gods of all directions (*dikpäla*) and by the victorious ones (*chakravartins*) - who are bowing down at His feet, and who are worshipping Him with flowers and other ingredients. O the one with more brightness than the sun of autumn, all the enlightened monks as well as (demigods like) *Asurkumar*, *Suvarnakumar*, *Kinnar* and *Nagkumars*, together with hundreds of millions of other gods, the community of lay people (*shramana sangha*), and the monks and nuns are bowing to you. I too bow down to you Ajitnätha! as you are the one without fear, sins, attachment and diseases and you have not been conquered by any enemies internal or external.

(22), (23), (24) and (25) (About Shäntinätha). The gods and demons come and bow down to Shäntinätha. These gods and demons come in their flying ships, divine golden chariots and horses. When they alight (from their transport) their big earrings, armbands, crowns and garlands move about them. They come with full devotion and without any animosity. They have hurriedly gathered together their horses and men and are shining due to their radiant golden jewellery. They bow down with folded hands and by slightly bending their bodies as a mark of respect. They praise, sing and circumbulate three times around the Tirthankara in total devotion. I too bow down to Shäntinätha with folded hands.

(26), (27), (28), and (29) (About Ajitnätha). Celestial nymphs bow down to Ajitnätha. These nymphs look like female swans gliding in the sky, they look beautiful because of their full- bodied waist and breasts, their eyes are like petals of lotus, their bodies are slightly bent forward due to the weight of their full and close breasts. Their golden waistbands are shining due to the studded gems. They have best of the anklets which make tinkling sounds, their appearance pleases noble men and their beauty increases due to the radiant jewels they are wearing. Their eye shadow, tilaks on their foreheads and their cosmetics (*kasturi*) make them more beautiful. I too bow down to Ajitnätha who can destroy all difficulties, and who shines like the moon amongst ordinary enlightened ones (*kevalins)*.

(30) and (31) (About Shäntinätha). The Tirthankara, whose strength can free the whole world and whose reign is superior, is first worshipped by the sages and devas and then by nymphs. The divine feet of Tirthankaras are worshipped by these ladies who are versatile dancers, who are clever in flirting with devas and who gracefully use their hands and eyes when dancing, and whilst the musical instruments like flutes, *veenä*, *patah*, *tripushkar*, etc. are being played. They were dancing with anklets on their feet and singing all seven notes of music. The dancers looked beautiful due to the movements of bangles, anklets and waistbands. May the Shäntinätha grant peace to the beings of the three world and free them from sins and aversion. I bow down to Him.

Musical instruments are of four types:
Stringed instruments (*tata*) - These are two, three, four, five, six or seven stringed instruments.

Types of drums (*vitata*)- also called *tripushkar*. These are different types of drums having leather sides. e.g.- the *tablä*, *mridanga*, *pranav* and *dardur*.

Wind instruments which can be played by blowing wind (*sushir*) e.g.: the flute
Musical sound generated by hitting two things together (*ghana*), they are small bowl like metal discs (*manjirä*, *patah*)

Dance:
When a girl dances four things make gentle/ sweet noises, these are: *valay* (bangles), *mekhlä* (women wear a silver string with small bells around the waist), *kalap* (same as the previous ones but having more strings.), and *nupur* (silver anklets).

When the girls are dancing, they make :
facial expressions (*häva*).
expressions by using their fingers (*bhäva*).
expressions with the use of the eyes (*vibhrama*).

Comment- Verses 26 to 31 clearly show the lifestyle and cultural aspects of the life during ancient times. The above verses throw light on what types of musical instruments there were and what types of jewellery and cosmetics the women were using. It furthermore shows the development of the arts of singing and dancing. Seven notes of music and types of musical instruments are still the same as they were hundreds or perhaps thousands of years ago. The facial expressions and body gestures of a dancer are still very important in Indian classical dancing.

(32), (33), and (34) (About Shäntinätha). May Ajitnätha and Shäntinätha grant me the ultimate happiness of moksha. They look beautiful because of their birthmarks like the canopy, whisk, and long narrow flag, pillar, grain, flag, crocodile, horse and the diamond shaped mark on the chest. Their beauty is shining because of the marks like an island, sea, Mount Meru, and elephants. They also have the signs like a swastika, bull, lion, chariot and the best of the *chakras*.

Those who are good- natured, those who are firm in their virtue of equanimity and are not tainted by the vices of attachments and aversion. They are great because of their knowledge. They are cleaner because they lack the impurities of attachment, etc. They are great because of their penance, and the goddess Lakshmi has worshipped them. The monks have served them. They can grant knowledge (gyän), vision (*darshan*) and conduct (*charitra*) which is most beneficial to those who praise in the right way.

(comment- Jain scripture *Sthanänga Sootra* narrates eight types of forecasting skills. They are:
(1) Predicting earthquakes.
(2) Predicting calamities like torrential rain.
(3) Predicting the good or bad effects of dreams.
(4) Prediction of happenings in the sky.
(5) Prediction as to what will happen after certain twitches and vibrations of the eyelids or limbs of one's body.
(6) Prediction as to what will happen if one hears certain sounds.
(7) The science that describes which birthmarks (designs and patterns which resemble objects or creatures) are good and which are the bad ones.
(8) Science of saying which marks (deep marks like burnt skin or some blemishes on the body) are good and which are bad ones.

According to the science of birthmarks (*lakshana-shästra*) the following marks (*lakshana*) are auspicious and bring happiness, fame and victory.

A noble man has these thirty-two signs/ marks or symbols:
1. Canopy (*chhatra*)
2. Lotus (*kamal*)
3. Bow (*dhanushya*)
4. Chariot (*ratha*)
5. Thunderbolt (*Vajra*)
6. Tortoise
7. A tool carried by one who tames elephants (*ankush*)
8. Well of water
9. Swastika
10. Long, narrow flag (*patäkä*)
11. Arrow
12. Lion
13. Tree
14. Wheel (*chakra*)
15. Conch (*shankha*)
16. Elephant
17. Sea
18. Jar/pitcher (*kalash*)
19. Palace
20. Fish
21. Grain
22. Pillar
23. Mound
24. Large serving Bowl (*kamandalu*)
25. Mountain
26. Whisk (*Chämara*)
27. Mirror
28. Bull
29. Flag
30. Goddess Lakshmi
31. Garland of flowers
32. Peacock

Out of above thirty-two signs, some of theem are mentioned in verse No 32.

According to the *Kalpa-Sootra-Prabodhikä*, Tirthankaras and Chakravartins have one thousand and eight auspicious birthmarks. Baldeva and Väsudevas have one hundred and eight such marks and other fortunate ones have thirty-two marks.

(35) This way I have worshipped Ajitnätha and Shäntinätha Jineshvaras who are great due to their austerities, who have destroyed all bondage of karma and who have attained moksha which is the eternal and a stable state.

(36) May, these two Tirthankaras who, due to the virtues of their knowledge are free of sins, and due to their state of bliss are free from anxiety; destroy my misery and also grant the favour of doing the same to all those who hear this recitation.

(37) May these two Tirthankaras grant joy to all the people. Grant happiness to the composer of this recitation, grant happiness to all those who hear this poem and grant me the true joy in self-control (*samyam*).

(38) This recitation should be read by one person during the fortnightly, monsoon, and annual Pratikramana in the assembly (where Pratikramana is usually performed) and the rest of the congregation should listen. This recitation is capable of removing all obstacles.

Pratikramana is one of the six essentials advocated by Jainism. These six essentials are:
(1) *Sämäyika.*
(2) Chaturvinshtistava.
(3) Vandana.
(4) Pratikramana.
(5) Käyotsarga.
(6) Pratyäkhyän.

The meanings of these essentials are given in the glossary. Here, I would only mention something about Pratikramana. This is a ritual of repentance and confession. The Pratikramana is of four main types depending upon when it is observed. Daily Pratikramana, fortnightly Pratikramana, four monthly Pratikramana and annual Pratikramana. The first type takes only about forty minutes whereas, the last takes between three to four hours. Pratikramana means returning to the path of non-violence and truth. It is not only a religious ritual, but is aimed at extending friendship, forgiving the faults of others and asking for forgiveness with an open heart.

People observe Pratikramana in religious assembly halls or at home. This hymn of Ajita- Shänti has been incorporated into the Pratikramana ritual.

(39) Whoever recites this Ajit-stava during the morning and the evening does not suffer from any illnesses and even a previous illness will disappear on reciting this.

(40) If you desire moksha or prestige in this world then please follow the sayings of the Tirthankaras which can rescue all three worlds.

10.0 Smarana No. 8: The Kalyän Mandir Stotra.

The eighth smarana in the list of Nav-smaranas is the Kalyän Mandir Stotra. Like most of the stotras this one is named as Kalyän Mandir because it begins with two words Kalyän and Mandir. The stotra is believed to have been composed by Siddhasena Diwäkar who was also known by the name of Kumudchandra. The word Kumudchandra appears in the last verse of the stotra. The practice of mentioning the poet's own name is not uncommon in Sanskrit and Präkrit literature.

The poet's life history is quite sketchy and we can only go by what the Shvetämbara *Pattävali* tells us.

There was a monk called Skandil-Soori who lived during the first century BCE. He had a disciple by the name of Vridhavädi-Soori. Vridhhavädi possessed an extraordinary memory and was very brilliant., this is perhaps the reason that he was called Vridhavädi (elder and respected scholar).

Vridhhavädi once came to the town of Ujjaini (now in the state of Madhya Pradesh), which was ruled by king Vikram. There once he met a Brähmin scholar and his son for religious discussions and the interpretation of various aspects. The Brähmin Pandit and his son were very much impressed by Vridhavädi Soori. Not only that, the son whose name was Siddhasena became a disciple of Vridhhavädi Soori. He was given a name Kumudchandra. This Siddhasena alias Kumudchandra is the author of the Kalyän Mandir Stotra.

Siddhasena once went to the town of Chitor in the state of Räjasthän where, according the legend[1], he saw a huge pillar that looked slightly weak at one particular place. Siddhasena asked his men to drill where the weak point was and there he found some books hidden inside the pillar. Siddhasena got one book out and started reading one page at random. But by some miraculous happening, a certain god appeared in front of him. The god took the book away from Siddhasena and put it back into the pillar and the hole was miraculously plugged within a few seconds.

Siddhasena, however, remembered some of the paragraphs he had read from the book. What he had read and remembered were two important *vidyäs* or (science of creating miracles). The first *vidyä* taught him how to materialise gold from nothing and the second *vidyä* taught him how to create an army of warriors out of grains of mustard seeds.

It is said that Siddhasena used these *vidyäs* for the benefit of a certain king Devapäla. Devapäla was so happy with the result that he said that Ächärya Siddhasena's glory shines like that of the brightness of the sun. Therefore from that day on Siddhasena was named Siddhasena Diwäkar (Diwäkar meaning sun).

The legend goes on to narrate one more example. Ächärya Siddhasena Diwäkar went to Ujjaini and there he had visited a Hindu temple of Lord Shiva. The Ächärya started composing the Kalyän Mandir Stotra in praise of Pärshvanätha, the twenty-third Tirthankara of the Jains. When the Ächärya composed verse No 13, the idol of Lord Shiva broke open and the image of Pärshvanätha appeared from the top of the linga/idol. The Ächärya went on composing more verses and the result is this beautiful smarana containing forty-four verses.

According to the *'Jain Sähityano Sankshipta Itihäsa*[2]*'*, Siddhasena Diwäkar was perhaps, one of the nine prominent personalities at the court of King Vikram (King Vikram had nine-jewels meaning nine great men who were masters in their fields). Whatever the case, Siddhasena Diwäkar is famous for his books on logic. His works

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[1] *Shvetambara Pattavali* Page 59
[2] Para 153, author M D Desai, 1933

are held in great esteem and only the readers pursuing Jain studies at advance level seek to read his works. Siddhasena's famous work is a book, the *Sanmati Tarka*, wherein he has explained the philosophy of standpoints (*nayaväda*) in minute detail. He has also composed many *dwatrinshikas* (books or poems containing thirty two verses each).

Both Shvetämbara and Digambara sects mention Siddhasena Diwäkar's name with utmost respect. Many Digambara scholars have written detailed commentaries on the *Sanmati Tarka*, mentioned above.

Shvetämbara ächärya like Haribhadra-Soori and Hemchandra ächärya have mentioned Siddhasena's name as a great scholar and the best among poets.

As regards his birth year and birth place, one can deduce from the *Prabhävak Charitra* that Siddhasena's family lived during the time of King Vikram in Ujjaini and that his father's name was Devarshi and his mother's name was Devasika. This statement at least leads one to believe that Siddhasena lived during the first century BCE because King Vikram was the ruler of Ujjaini at the same time.

The calendar most widely used by most Hindus in India is the Vikram Calendar, and one can add fifty-seven to the Christian year to get the Vikram year because Vikram's coronation took place fifty seven years before the Gregorian calendar began.

Now, we will explore another interesting point about the time of Siddhasena Diwäkar. Pandit Sukhlälji Sanghavi and Shri Bechardäs Doshi's names are regarded in high esteem in Jain literary circles. These two scholars of the 20th century have written a book with a detailed commentary on *Sanmati Prakrana* - a book of logic by Siddhasena Diwäkar. In the prologue to the book, the authors write: All traditions tend to consider Siddhasena's time as same as that of King Vikram's and that he lived in Ujjaini[1] , but there is a dispute about the real Vikram and where he was born, therefore in deciding who was born with reference to Vikram's time does not help us at all.

Siddhasena and his books are mentioned by two great Jain ächäryas: One is Haribhadra-Soori who existed in the 8th century AD, and the other is Jinabhadragani of the 7th century AD. References by these two monks suggest that Siddhasena was born sometimes before the 7th century AD.

Now we also know that Siddhasena's guru was Vriddhavädi, and Vriddhavädi's guru was Skandil. Skandil's time has been deduced from the fact that he presided at one of the conferences which was held in the 5th century AD. Thus, Siddhasena Diwäkar was probably born in the sixth century AD.

But one may never be able to find out Siddhasena Diwäkar's actual dates, nor may we find out whether Siddhasena Diwäkar was the author of the Kalyän Mandir Stotra or not.

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[1] *Sanmati Prakrana*, Page 74, Gujarat Vidyapeeth 1972

I tend to think that the tradition of passing information verbally from generation to generation is reliable in one respect, viz. the authorship of the stotra but not the dating of the composition. Therefore I would tend to agree with the statement that the Kalyän Mandir is composed by Siddhasena Diwäkar, whose name was also Kumudchandra, as has been mentioned in the last verse. But as regards his dates he may not have existed as early as the first century AD but may have been existed a few centuries after that. Prof. Hermann Jacobi[1] puts him after Mäntunga Soori, the poet of the Bhaktämara Stotra, and therefore he states that the Kalyän Mandir has been composed in imitation of the Bhaktämara Stotra.

Coming to other aspects of Siddhasena: His name is also famous as the scholar who disagreed with many minor points in Jain philosophy, but then he had his own ideology and the extraordinary power of convincing others with logical explanations. He was always frank and honest in his opinions. This also led to his unpopularity. He once said that all Jain scriptures should be translated into the Sanskrit language as Sanskrit was widely used during that time and that Präkrit was almost dead. However, the orthodox Jain Sangha did not like his idea and asked him to repent and accept a punishment for thinking this way. Siddhasena was astonished by this reaction but accepted the punishment imposed upon him. It is said that he was made 'outcast' from the Jain Sangha for twelve years for making such a statement. Thus he could not translate the scriptures into Sanskrit but most of his own works are composed in the Sanskrit language, and shows his scholarly command of the language as well as his deep knowledge of Jain, Buddhist and Hindu scriptures.

The Prabhävak Charitra mentions that after Siddhasena's death, it seemed as if 'the sun was set and only the twinkling lights of the fire-insects remained in the southern sky'[2].

Coming to our subject matter, the Kalyän Mandir Stotra, there is no doubt that it is a scholarly masterpiece and contains verses which have been composed by a great poet. However the Kalyän Mandir Stotra is not as famous as the Bhaktämara Stotra. Though both stotras are included in the group of nine auspicious recitations, the Bhaktämara is the one, which is highly popular, and more people have attempted to remember the Bhaktämara Stotra rather than the Kalyän Mandir Stotra. One can find only a handful of people who can remember and recite the Kalyän Mandir Stotra, whereas there are hundreds of Jains who know the Bhaktämara Stotra by heart and recite it regularly.

Both the Bhaktämara and the Kalyän Mandir have been composed in a meter called Vasant-tilakä therefore both can be sung with equal ease. The reasons as to why the Kalyän Mandir is not so popular are perhaps as follows:

(1) The language of the Kalyän Mandir is much more complex than that of the Bhaktämara Stotra giving some difficulties in pronunciation.
(2) There are two more stotras of Pärshvanätha (twenty-third Tirthankara) like the Uvasaggaharam Stotra and the Namiuna Stotra in the list of nine auspicious recitations. Whereas there is no other stotra in praise of the first Tirthankara

[1] Foreword written in Hiralla Kapadia's book *Bhaktamara, Kalyan Mandir*. Published 1928
[2] *Sfuranti Vdikhdhyotah samprate dakshinapathe, noonamastamgate vadi siddhaseno Diwakarah – Prabhavak Charitra.*

Rishabhadeva except the Bhaktämara Stotra. i.e. one Stotra of Pärshvanätha is popular (the Uvasaggaharam Stotra) as is one Stotra of Rishabhadeva (the Bhaktämara Stotra).
(3)The Bhaktämara Stotra has attracted more people because it vividly describes how one can get rid of all the seven main fears in one's life. There are separate verses for each. The Kalyän Mandir Stotra does not mention fear in this way. Therefore the appeal of the Bhaktämara Stotra, as far as a layperson is concerned, is much more than the Kalyän Mandir Stotra.
(4) The story of Mäntungächärya and how he composed the Bhaktämara Stotra has proved more popular.

These observations are mine and some scholars may not agree with these points. However one thing is certain. The Kalyän Mandir Stotra, though not as popular as the Bhaktämara, is an important and scholarly poem, full of poetical charm.

Many commentators and authors have tried to compare the Kalyän Mandir and the Bhaktämara Stotras. The reasons for the attempt are quite clear:
(1) The Bhaktämara and the Kalyän Mandir are composed in the same meter
(2) The Bhaktämara and the Kalyän Mandir both mention divine attributes of a Tirthankara in a similar style.
(3)The numbers of verses in both the Stotras are almost similar (the Kalyän Mandir has forty-four verses and the Bhaktämara has forty-four as per the Shvetämbara tradition and forty-eight as per the Digambara tradition)
(4) The narration has many similarities. Initially the poets very humbly accept the fact that they are unable to describe the divine attributes of the Tirthankaras. Many other similarities are explored here later.

These are some of the reasons why scholars tend to think that the Kalyän Mandir has been composed to imitate the Bhaktämara Stotra.
Prof. Hermann Jacobi strongly opines that the Kalyän Mandir is the imitation of the Bhaktämara Stotra[1]. This statement raises many questions. If we are to accept the accounts of *Pattävali* then the Kalyän Mandir's author, Siddhasena Diwäkar, existed during the First Century BCE whereas the Bhaktämara's author, Mäntungächärya, existed some seven or eight hundred years after Siddhasena. Therefore the Kalyän Mandir could not have been composed in imitation of the Bhaktämara. But then Prof. Jacobi raises another important point in saying that the Kalyän Mandir Stotra is not the work of Siddhasena Diwäkar but someone called Kumudchandra. He says:

"Our information about the author of the Kalyän Mandir is very scanty or almost nil. It has been already stated that he composed this Stotra in imitation of the Bhaktämara. He alludes to his name Kumudchandra in the last verse of the Kalyän Mandir, in the same way as Mäntunga has introduced his name in the last strophe of the Bhaktämara. The commentators aver that the author was Siddhasena Diwäkar, and the Kumudchandra was but another name of that famous teacher. This assertion, however, is open to grave doubts. For in the extant works of Siddhasena Diwäkar the name Kumudchandra is not found. But in his fifth Dwatrishinka, which is a true stotra, has introduced the name Siddhasena just as Mäntunga and Kumudchandra did allude to their names in the corresponding passages of their stotras. Why should Siddhasena not have retained the name contained in the Kalyän Mandir Stotra if he had been the

[1] Foreword written in Hiralal Kapadia's book *Bhaktamara, Kalyan Mandir.* Published 1928

author of it? We possess several hymns of Siddhasena ..[which] are entirely different in conception and style from the Kalyän Mandir. It is therefore, almost certain that Kumudchandra should not be identified with Siddhasena Diwäkar."

This point naturally throws more doubt on the authorship of the Kalyän Mandir Stotra. And the whole study of when and how it was composed takes an interesting turn. However it is noteworthy that many scholars in India do not agree with Prof. Jacobi's opinion and they firmly believe that Kumudchandra is Siddhasena Diwäkar and that he is the author of the Kalyän Mandir Stotra. If we are to go by this, then we can safely say that the Kalyän Mandir is not an imitation of the Bhaktämara Stotra. As there seems to be no doubt about the fact that Siddhasena Diwäkar was born before the author of the Bhaktämara Stotra.

One may also think along the line that perhaps the Bhaktämara Stotra was composed in imitation of the Kalyän Mandir Stotra. Mäntungächärya has probably adopted the style and method of composition that is found in Kalyän Mandir Stotra. One may never find out.

10.1 Translation and Commentary

Not many translations of the Kalyän Mandir Stotra are found. There are only two English translations, which I have come across. One is that of Prof. Hermann Jacobi and the other by Prof. Hiräläl Käpadia. There are also quite a few Hindi and Gujaräti translations. I have arrived at the following translation after studying all the available ones and the original Sanskrit verses.

Translation:

Verse Nos 1 and 2 (I compose this stotra) after bowing to the lotus feet of the Jineshvara which are an abode of welfare, noble and great, destroyers of sins and are like a lifeboat for all beings sinking in the ocean of existence, I will compose this in praise of Pärshvanätha who is the ocean of greatness, To whom even the preceptor of the gods (Brihaspati), in spite of his supremely wide knowledge, is unable to praise and who is like a comet in destroying the arrogance of Kamath.

Comments: The first two verses have remarkable similarities with the Bhaktämara Stotra. The poets in both the stotras have combined verses Nos. 1 and 2 to arrive at the full meaning. Both the verses are the starting point and the poets of the Bhaktämara as well as the Kalyän Mandir Stotra bowing to the lotus feet of the Tirthankaras and are saying that now they are going to compose the Stotra.
In Indian astrological belief, a comet is considered a planet, which has destructive powers.

Verse No 3 O Lord, how can a person like me succeed in giving even a general outline of your nature (or your aura)? Can a young one of an owl, which is blind during the daytime, describe the orb of the hot sun, however presumptuous it may be?

Verse No. 4 O Lord, a mortal is surely incapable of counting your merits, in spite of the annihilation of his infatuation; (for), who can measure the heap of jewels in the ocean even when it is emptied of waters at the time of the destruction of the universe?

Verse No. 5 O Lord, I, though, dull-witted, have started to sing a song for you who is the mine of innumerable, resplendent virtues. (For) does not even a child describe according to its own intellect the vastness of the ocean by stretching its arms?

Verse No. 6 O Lord, whence can it be within my scope to describe your merits, when even the masterly saints (yogis) fail to do so? Therefore, this attempt of mine is a thoughtless act. My attempt at reciting this stotra is like the chirping of birds, which seems imperfect, but the birds manage to communicate with their own kind.

Verse No. 7 O Jina, let alone your hymn which possesses sublime powers, your name is enough to save the (living beings of the) three worlds from this worldly existence. Even the cool breeze from a lake full of lotuses, delights travellers tormented by the immense heat (of the sun).

Verse No. 8 O Lord, when you are enshrined in the heart by a living being, his firm fetters of karma, however tight they may be, become certainly loose within a moment like the serpent-bands of a sandal tree, loosen immediately when a wild peacock arrives at its centre.

Verse No. 9 O Lord! of the Jinas. No sooner you are merely seen by persons, then they are indeed spontaneously released from hundreds of horrible adversities, like the animals who are released from the thieves when they (thieves) see the mere sight of (1) the sun resplendent with lustre, or (2) the king or (3) the brave cowherd rushing to fight them off.

Comments: It is noteworthy that the stotra does not mention above three - i.e. the sun, the king or the brave cowherd, separately but just gives one simple word *'go-swamin'*. This word is the combination of two words *'go'* and *'swamin'* meaning the master of the *'go'*. In the Sanskrit language there are three meanings of the word *'go'*:
rays (of the sun), therefore *go-swamin* would mean the sun;
go also means cow, and therefore *go-swamin* would mean cowherds;
go also means land or the earth and therefore *go-swamin* would also mean the king.

It is a beauty of the poem that all three meanings here fit perfectly well.

Verse No. 10 O Jina! How can it be that you are considered the saviour of mundane beings when they themselves carry you in their hearts while crossing the sea of existence? Or indeed, that a leather bag (for holding water) floats on water, is certainly the effect of the air inside it?

Comments: What the poet is saying is that although the air is inside the bag it is instrumental in keeping the bag afloat. Likewise even when the Lord is inside the devotee's heart, He is the one who can save the man. When one carries something with him, it becomes difficult to swim but the poet is saying that even though some people carry you they can easily swim and do not sink because of your weight. This is an example of 'contradiction' (*virodhäbhäsa)*, one of the gems of Indian poetry, called *alankära*.

Verse No.11 Even the god of love (and desire) who could win over Hara (Hindu God Shankara) and others, were destroyed within a moment by you (you were not tempted by any desires for physical love), like the water destroyed (swallowed up) by the irresistible underwater fire even though normally it is capable of extinguishing fire.

Comments: The style of poetry in verses 10 and 11 is unique to Sanskrit literature. The *alankära* describes contradictory attributes as before (*virodhäbhäsa alankära*). In verse No. 10 a simile of a leather bag is used. A leather bag (*mushak*) can hold water and/or air inside but it can float on the water. The poet asks a question how come the bag floats when it carries something in it and gets heavier by the weight? Likewise the poet asks whether the Tirthankara is a saviour or is he being saved by others. Because people carry the Tirthankara in their heart as if they are saving him but in fact the Tirthankara saves them from this sea of samsára.

In verse No 11 similar comparisons are made. Water is known to extinguish fire but a huge underwater fire may swallow the same water. Likewise you destroy the very lust, which destroyed the mightiest people.

Verse No.12 O Master, How can those beings swim the ocean of deaths and rebirth with the greatest ease whilst carrying you in their heart, even though you are very heavy? Indeed, the prowess of the great is incomprehensible.

Comments: The above verse is somewhat similar to No 10 and brings about the same phenomenon, viz. all beings are floating in the sea of samsára and are struggling to reach the final destination. Those who carry the Tirthankara in their heart manage to cross samsára easily.

Verse No. 13 How could you manage to destroy karma thieves, when you, O omnipresent one! Have at the very outset no anger within you. Or why, does not the mass of snow, though cold, burn/destroy forests having dark blue trees?

Comments: Again Nos. 12 and No 13 have the same style as verses 10 and 11. In verse No 12 *virodhäbhäsa alankära* (contradiction) is apparent. One cannot swim easily whilst carrying a heavy thing on him but people who carry the mighty Lord in their heart swim very easily in the sea of samsára. In verse No 13, the poet uses the same *alankära*, which is easy to comprehend.

Verse No. 14 O Jina, The yogis always search for you, in the interior of their lotus-like heart, as there is no abode for the pure seeds other then the interior of lotus petals.

Verse No. 15 O Lord of the Jinas! By meditating upon you, mundane beings attain the supreme status in a moment, Similarly is the case in this world with pieces of ore which soon cease to be stones and become gold by the application of severe heat.

Verse No. 16 O Jina, How is it that you destroy that very body of the noble human beings (why do they die?) in the interior of which they enshrine you? Perhaps this is the nature of an arbitrator, who is appointed because of a conflict, bringing the very conflict to an end.

Verse No. 17 O Lord of the Jinas! The devotees who meditate upon you attain to your superior ability in this world. This is like a phenomenon of water when (continuously) looked upon as nectar attains the qualities of nectar and destroys the effect of poison.

Verse No. 18 O Omnipotent being! even the followers of the other schools of philosophy certainly resort to you alone, mistaking you for Hari, Hara and other gods. This is like a case wherein a white conch is mistaken as having various colours by those who suffer from a defect in their eyes.

(Hari is another name of the Hindu god Vishnu and Hara means Shankara, the god of destruction.)

Now the poet describes eight divine attributes of the Tirthankara. They have been discussed in quite a detail in Part 2.

These eight attributes happen or are created by other demigods to proclaim the glory of the Tirthankara during the time of the divine sermon.

These eight attributes are called the 'Eight *Pratihäryas'*. Here we shall see those eight attributes in the following eight verses.
Verse No. 19 (1) The Ashoka tree:
Leave aside the case of a human being, (for) even a tree becomes free from sorrow (*ashoka*) on account of it's being in your proximity at the time you preach. Does not the world of living beings including even trees awake (or become free from sorrow) at the rising of the sun?

Comments: Here a dual meaning (*shlesh*) is applied. A Tirthankara is seated under a tree called the Ashoka. In Sanskrit language *ashoka* also means (a-*shoka*) absence of sorrow implying that the Ashoka tree has really become a-shoka (free from sorrow) in the proximity of the divine presence.

Verse No. 20 (2) The Shower of Flowers:
O master of all monks, it is a matter of surprise that an uninterrupted shower of celestial blossoms falls down all around you with their stalks turned downwards, or why in your presence fetters of the good-minded certainly fall down (disintegrate).

Comments: Again whilst saying that all flowers fall in such a manner that their stalks have turned downwards, the poet tries to imply that the devotees' karma also falls downwards in the presence of the Tirthankara, Pärshvanätha. In the Bhaktämara Stotra, the poet has described the shower of flowers in this fashion: "When the flowers, mixed with fragrant drops of rainwater are falling down in the gentle breeze, from the trees like Mandär, Sundar, Nameru and Supärijäta (names of the trees) it gives an impression as if the shower of your gentle words is falling down."

Verse No. 21 (3) The Divine Speech.
It is proper that your speech which springs up from the ocean of your grave heart is regarded as ambrosia; for, by drinking it, the noble ones (*bhavyas*) who participate in the supreme joy, quickly attain the status of permanent youth and immortality.

Verse No. 22 (4)The *Chämara*-Whisk
O Lord! The clusters of the sacred celestial whisks (*Chämara*s) which first bend very low (as if they bow down to you) and then rise up, proclaim that those pure hearted persons who bow to this master of the sages are sure to reach the highest grade.

Comments: Here one must really imagine this situation. The Tirthankara is seated in the *samovasarana*. Two attendants are gently fanning Him with whisks. They lower the whisks and then lift gently in a rhythmic motion. See how the poet has perceived this phenomenon.

Verse No. 30 of the Bhaktämara Stotra says: "O Lord! When the whisks (*Chämara*s), which are as white as the flowers of kunda, are gently fanned either side of your handsome and golden body; (and when it happens) your body looks like the Meru (mountain) from the peaks of which flows the streams of pure water white as the fresh moon."

It can be noted here that both the Kalyän Mandir and the Bhaktämara have described many divine attributes of the Tirthankara, but in both cases poets have used their own style of comparison and making comparisons with different phenomena. In the case of the Bhaktämara Stotra, whilst describing this attribute, the poet Mäntunga says that when white *Chämara*s are being used to fan the Tirthankara rhythmically it looks like a stream of water flowing gently from the top of a mountain. In this stotra, Siddhasena Diwäkar has made a different type of comparison. Those who humbly bow down are sure to rise up in the presence of the Tirthankara as *Chamara*s do.

Verse No. 23 (5) The Throne (*Simhäsana*)
The noble people (*bhavyas*) here ardently look at you who is dark, whose speech is grave and who is seated on a glittering golden lion throne studded with jewels, as is the case with the peacocks who eagerly look at the dark, thundering, and fresh cloud which has risen to the summit of the golden mountain.

Comments: It is said that the Tirthankara Pärshvanätha had a dark complexion. Pärshvanätha's idols are usually made from the dark coloured marble. Here the poet compares the beauty of shining dark colour of Pärshvanätha who is seated on a throne to the dark clouds on the peak of a mountain.

Mäntungächärya in the Bhaktämara Stotra describes this phenomenon in a different style: "When seated on a lion throne with multifaceted jewels, your bright and golden body, shines like the disc of the sun radiating under the sky, seated on the summit of the eastern mountain.

The Bhaktämara has been composed in praise of the Tirthankara Rishabhadeva whose complexion was golden, and therefore the poet has compared his shining beauty to that of the rising sun with golden colours radiating in the eastern sky.

Verse No. 24 (6) Divine Halo:
The Ashoka tree seems to have lost its colour by the shining dark halo which surrounds you and which is spreading above. This way O passionless one! Who would not loose his colours (attachment in worldly matters) by the influence of your mere presence?

Comments: The same attribute has been presented in the Bhaktämara Stotra in the following manner:

The glorious halo (*bhä-mandal*) around you which surpasses the brightness of all luminous objects in the universe, dispels the darkness of the night, is more bright than the countless suns put together and still it is as cool and soothing as the moon.

In this case, the verse in the Kalyän Mandir seems to place the glory of *bhä-mandal* in a more beautiful manner and it also mentions the theory of karma in a very subtle way. The attachment to anything or to anybody causes a flow of karma particles, which bind a soul and pollute it. The particles also form an invisible aura (*lesyä*), which changes as per his mental attitude. Here the poet very wisely states that the glory of the Tirthankara helps in removing the colours of attachment and that also helps in the removal of karma particles. The Bhaktämara Stotra does not mention karma in a direct or an indirect way when describing the *bha-mandal* aspect, but it does glorify the *bhä-mandal* by saying that it has qualities, which surpasses that of both the sun and the moon.

Verse No. 25 (7) Celestial Drum:
O God! I believe that the celestial drum which is resounding in the sky announces to the three worlds: O living beings shake off idleness, approach and resort to the leader of the caravan (i.e. You) leading to the city of the final emancipation.

Comments: In the case of this attribute of the celestial drums (*Dundubhi*s), both the Bhaktämara Stotra and the Kalyän Mandir Stotra more or less say the same thing: viz. the deep and high sound of drums proclaims the victory of the propagator of the true religion, and plays the tunes of his fame.

Verse No. 26 (8) Canopy
O Lord! The moon has been deprived of her illumination because you have illuminated the worlds. The (round disc of the) canopy over your head, which is studded with pearls, looks like the moon, with a cluster of stars (in the form of hanging pearls), standing in attendance to serve you.

Comments- As far as the description of three tiered canopies (*Chhatra*) goes, the verse in the Bhaktämara Stotra captivates reader's hearts. Whilst the Kalyän Mandir Stotra is saying that the moon is assuming the body of the canopy, the Bhaktämara Stotra narrates the phenomenon thus: The three canopies (*Chhatra- trayam)*, adorn the space over your head. These canopies are like a white, glowing moon, and have prevented the heat of the rays of the sun. The beauty of these canopies is greatly increased by the swinging pearls (on them), which again proclaim your supremacy over the three worlds. This vivid description paints a beautiful picture in one's mind while reading the verse. The idea of swinging pearls singing the supremacy of the Tirthankara is simply marvellous.

Verse No. 27 O Lord! You shine in all directions on account of the triad of the walls which are beautifully made of rubies, gold and silver. The triad of your lustre, prestige and glory fill the three worlds and are amassed together.

Comments: This verse describes the assembly of the Tirthankara. Every Tirthankara preaches in a divine 'assembly hall' constructed by the gods. The structure of this assembly, called the *samovasarana* in Jain terminology, consists of three circular walls. The speaker i.e. the Tirthankara occupies the central part. All around Him Devas, humans and animals seat in their respective circles and listen to the sermon delivered by the Tirthankara. There usually is a separate area for even the vehicles of all the gods who are attending the *samovasarana*. It is also said that three circular walls are made of three different types of materials.

Verse No. 28 O Jina, When Indra bows down at your feet, the flowers in their celestial garlands move away from the jewelled necklaces and resort to your feet. Indeed the good minded (*sumanasa*) do not find pleasure anywhere else when they are in your company.

Comments: Here the use of the word *sumanasa* is quite significant. *Su* + *manasa* could mean good minded people, whereas the other meaning of *sumanasa* is flowers. The poet has cleverly used the word to show that both good minded people and flowers tend to resort to the Lord's feet when they are near to Him.

Verse No. 29 O Lord, You have turned away your face from the ocean of death and rebirths yet you enable the living beings clinging to your back to cross it nevertheless. This is also seen in the case of an earthen pot (which floats upside down on the ocean but can safely carry some little creature on its back). The pot does this because it has gone through a certain process (the heat of a furnace meaning *vipäka*) but you do it even though you are free from such processes (the result of karma, also meaning *vipäka*).

Comments: This is not an easy verse to translate into English. The poet has used the word *vipäka* in two senses:

When old karma starts bringing its fruit of the past good or bad deeds, it is said to have karma-vipaka. When a potter makes a pot, he puts it in an oven so that the clay is hardened and acquires a permanent shape. This procedure of heating is referred to as the vipäka of the clay (pot). A pot can float upside down on the water and the clay does not melt away after it has been heated in the oven. Therefore the pot with vipäka can make others cross the sea whereas the Tirthankara even though he is without vipäka can help people cross the sea of mundane existence.

Verse No. 30 O saviour of the mankind, though you are:
(1) The master of the universe, yet you are poor (*durgata* means poor; the other meaning of this word is – one who is realised with great difficulty).
(2) Although your very nature is a letter (*akshara* means letter; other meaning of this word is imperishable), you are not forming an alphabet (*alipi* means without lipi, without alphabet, other meaning of the word is ‘not bound by karma’).
(3) And finally the knowledge permanently shines in you even though you are ignorant. (

Comments: Once again the richness in Sanskrit language delights every reader here because the poet has inserted apparent contradictions in this verse.

The above translation is rewritten below in three parts to explain:

O saviour of mankind though you are the master of the universe (wealthy),
you are still poor (*durgata*). contradiction No 1

Although your very nature is a letter (*akshara*)
you are not forming an alphabet (*alipi*). contradiction No.2

Moreover the knowledge permanently shines in you
Even though you are ignorant. (a*jnänavati*). contradiction No.3

Now the Sanskrit words written in brackets above can be used with different interpretation. in different ways. Let us see the translation in a different light. The above phrases will now change as below

O saviour of the mankind !, though you are the master of the universe,
you are realised with great difficulty (*durgata*). contradiction No 1

Although your very nature is imperishable (*akshara*)
you are not bound by karma (*alipi*) -contradiction No.2

Moreover the knowledge permanently shines in you
even though you give away your knowledge to the ignorant. (*ajänan avati*). - contradiction No.3

Verse No. 31 Masses of dust which entirely filled the sky and which were thrown in a rage by malevolent Kamath (who wanted to take revenge, but) failed to blemish your loveliness, O Lord, but that very sinister man whose hopes were shattered, was caught in the mass of dust (of karma dust thrown by him).

Verse No. 32 O Lord, The heavy downpour, accompanied by a range of thundering mighty clouds, flashes of lightning and terrible drops of water coming down like a club, which was let loose by the demon (Kamath), did not harm you but served him like a deadly sword.

Comments: The incident of the encounter between Kamath and Pärshvanätha goes like this: The demon Kamath came to take revenge for past births and tried to harass Pärshvanätha by first causing a great storm of dust. This did not affect Pärshvanätha at all. Kamath then created thundering clouds by his black magic. Rain fell with the heaviest intensity all around Pärshvanätha. The heavy rain caused flooding everywhere and the water started to rise. Pärshvanätha continued his meditation. He was not moved or disturbed by this severe calamity. The water started rising and it came up to the knees of Pärshvanätha and it kept rising. At this juncture, Dharnendra, the attendant deity of Pärshvanätha, appeared and created a great lotus which lifted Pärshvanätha clear off the surface of the water. Dharnendra also made a hood (snake hood) to cover Pärshvanätha's head and prevent him getting wet. Pärshvanätha was still in deep meditation. Kamath at last gave up his evil acts and apologised. Pärshvanätha forgave him.

Verse No.33 Even the ghosts (sent by Kamath) who wore garlands of skulls of human beings, with dishevelled and erect hair and distorted features and who were belching fire from their dreadful mouths, could not harm Pärshvanätha but eventually made him (Kamath) suffer.

Verse No. 34 O Lord of the universe! Blessed are those who by leaving aside their other activities worship at your feet three times a day with utmost devotion.

Comments: Now in the following four verses the poet admits with utmost humility that he has suffered because he had never resorted to the divine feet of Pärshvanätha. He says that he has been approached by a disaster, he has been made an object of humiliation by others and he is miserable due to the fact that he has not worshipped Pärshvanätha, and had no devotion or faith in him due to the passion in other worldly matters. He now surrenders and asks for help. He admits that he is fit to be punished but in all humbleness he is seeking protection and prays the Lord to save him. These verses represent the poet's repentance for his bad deeds (if any). He confesses his limitations and says that he may not have done anything as far as religious matters are concerned but now he has realised the right path. He is totally at the mercy of Pärshvanätha and begs for protection. This type of humble surrender can also be seen in many Sanskrit prayers in Hinduism[1] .

Verse No. 35 O Lord! I do not believe that you have ever come within the range of my ears, (I did not listen to your good name) otherwise can the venomous reptile of disasters approach me after singing your sacred mantra?

Verse No. 36 O God! I believe that your feet, capable of granting gifts have not been worshipped by me even in my previous births. That is why I have now become an object of humiliation and abode of frustrated hopes.

Verse No. 37 It is certain that I - whose eyes are blinded by the darkness of infatuation, have not seen you. Otherwise how can these misfortunes make me miserable?

Verse No. 38 O Lord, though I have heard, worshipped and seen you, I have not really installed you in my heart with utmost devotion. This is why I have become an object of misery.

Verse No. 39 O Protector the holy abode of compassion, Best amongst those who have controlled their senses, have pity on me as I am bowing to you with devotion.

Verse No. 40 Even after taking shelter at your lotus feet, which have destroyed the ability of foes (like attachment), if I am lacking in profound religious devotion, I am probably fit to be destroyed. I am indeed the unfortunate one.

Verse No. 41 O object of worship by the lords of gods, Conversant with the essence of every object, Saviour from this world, Master of the universe, Ruler of the world!

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[1] *Matsamah pataki nasti, papaghni tvatsama nahi, Evam gnatva mahadevi, yatha yogyam tatha kuru.* – Last verse of *Devi-apradh-kshamapan-stotra* by Shankracharya

Save me, purify me as I am sinking in the terrifying sea of sufferings; O reservoir of compassion!

Verse No. 42 O Lord, If there can be any reward whatsoever for my having been devoted to your lotus-feet for a series of births, may you grant protection to me because you are my only refuge and you be my master in this birth and the births to come.

Verse Nos 43 and 44 O Lord of the Jinas, O the handsome one, you are like the moon for the devotees' lotus like eyes. (Lotus looks more beautiful when there is a full moon in the sky). The devotees, who compose such hymns with intelligence, find that hairs (of their feet and hands) stand upright due to intense concentration/meditation on your divine lotus like face. (Only) they attain nirväna very quickly after getting rid of all karma and after enjoying the prosperity of heaven.

11.0 Smarana No. 9: The Brihad Shänti.

Brihad Shänti is the ninth and the last smarana in the list of nine auspicious recitations. The whole smarana is not in poetical form. It is a mixture of simple narrative sentences and a few verses in various meters. The stotra is in Sanskrit language except for one verse, which is in Präkrit. This raises one particular doubt as to the authenticity of that verse. It seems that someone has added the verse in Präkrit at some other time. There is otherwise no reason for anyone writing a stotra in Sanskrit with just one verse towards the end in Präkrit. However, this verse is also an important one and, because of this verse, some believe that the Stotra was written by the Shivädevi, mother of the Tirthankara Neminätha (22nd Tirthankara). This though contradicts a reference in the manuscript found in Poone[1], which clearly states that Shänti Soori has written this stotra. Prabodh Teekä[2] also states that Shänti Soori has compiled this smarana. References in support of this belief are also found in traditional Pratikramana books.

The importance of this stotra lies in the fact that this is always recited after all the rituals like poojä and many other religious events. Nowadays, it is also recited after the Jain-wedding ceremony. The stotra as the name suggests is the stotra of a wider (*Brihad*) peace (*Shänti*).

The stotra mentions a particular ritual that was carried out by the celestial gods (devas) when the Tirthankara was born. According to the Jain belief when a Tirthankara is born, devas take the newly born child to the top of Mount Meru and give him a ceremonial bath. Milk, water and other sacred ingredients are used to anoint and then bathe the child. Many other gods and goddesses arrive at that time and join the ceremony. They rejoice and sing and dance with great joy. Lay people of Shvetämbara Moorti-poojak sect ceremonially perform the ritual of bathing an image of the Tirthankara and they also anoint and bathe the metal image of the Tirthankara in the same way. They also sing and dance in front of the image. This stotra is usually recited at the end of the Snätra poojä ritual. We shall see that the ritual is mentioned in this stotra, and the procedure for carrying it out is also briefly described.

[1] *Iti Vadivetal Shanti-soori rachite…*
[2] *Prabodh Teeka* page 625, VS 2034

There is perhaps another reason why this stotra is recited during all religious events. The stotra mentions all the twenty-four Tirthankaras of the present time cycle, all sixteen wisdom-goddesses and nine planets. The poet wishes and asks for the well-being of all the devotees who worship the Jineshvaras.

The Brihad Shänti is thus a hymn of peace and well-being. It is now almost routine to hear this recitation at most religious functions. Even after someone's death people will recite this hymn for the eternal peace of a departed soul. But this seems rather odd, as the meaning of the verses suggest that this is to be recited after a ritual called the *Snätra poojä.*

11.1 Translation and analysis:

O Noble ones. Listen to this, which is appropriate for this day:
May those lay people (shrävakas), who are engaged in the worship of the Guru of the three worlds get good health, wealth, contentment and wisdom and may their attachments and aversions be destroyed and they receive peace due to the prowess of the Arihantas. (1)

(Comments: it seems that the way the whole recitation is composed is like giving guidance to a priest as to how to do the bathing ritual, and partly to explain the merits of doing such things. A layman stands up and says: O noble ones, listen to this which is appropriate for today. This man is the one who is either performing the ritual or he is a leader or a priest in the community. He first says that those who are engaged in such rituals receive health, wealth, contentment, etc.; due to the prowess of the Tirthankaras.)

O Noble ones, when the Tirthankaras in Bharat, Eravat, or Mahävideha were born,
Saudharma's (One of the gods, Indra) throne was shaken miraculously and he knew this by his supreme knowledge. He rang the bell (the bell is called *Sughoshä*) and all Gods and Goddesses took the child (Mahävira) to Mount Meru for a divine bathing ceremony.(2a)

(Comment: When a Tirthankara is born all the Devas and other living beings in the three worlds rejoice. Devas possess certain extraordinary knowledge called avadhi-gyän. And know when a Tirthankara is born. The chief of Devas, Indra, rings a giant bell called *Sughoshä* and they then start the preparation for the first ritual of anointing and bathing the newly born child. It is a standard practice that the child is carried by celestial beings to the top of the mountain called Meru, and all the celestials celebrate the event in style. Nowadays, lay people use the specially commissioned three-tiered platform called the *trigadu* and place a small metal image inside the top part. Then they wash the image with milk, water and other ingredients; flowers, incense and sweets are also used in this ritual.)

All performed the ritual and proclaimed peace. I, too, similarly sing a song of praise today because it is customary to follow them. The true path is the one on which the great people have walked, so I also tread the same path while doing the ritual and reciting the hymn. Every time I do this ritual or go on a pilgrimage, I proclaim this hymn of peace. You too please listen to this carefully. (2b)

Aum, today is the day of merit. Let all nice things happen to us. Let the Arihantas who are divine, all knowers, all seers, lords of the three worlds, all those who are worshipped by the three worlds, and all those who brighten up the three worlds, be pleased with us. (3)

Let Rishabha, Ajita, Sambhav, Abhinandan, Sumati, Padmaprabhu, Supärsva, Chandraprabha, Suvidhi, Shital, Shreyäns, Väsupujya, Vimal, Anant, Dharma, Shänti, Kunthu, Ara, Malli, Munisuvrata, Nami, Nemi, Pärshva and Vardhamäna (These are the names of the twenty-four Tirthankaras) grant the peace.(4)

Let all the great seers and disciples of the Tirthankaras grant you victory over your enemies, and protect you during the time of famine, and protect you in the jungles and on the roads which are very difficult to pass along. (5)

Victory to the Jinendras, whose names are worth remembering in the auspicious mantras like Aum, Hrim, Shrim; and who are givers of contentment, patience, vision, foresight, prestige, charm, intelligence, wealth, good memory, knowledge, etc. Their names are to be recited when entering the residential places or towns.(6)

Aum... let Rohini, Pragnapti, Vajrashrunkhlä, Vajränkushi, Apratichakrä, Purushdattä, Käli, Mahäkäli, Gori, Gändhäri, Sarvashrä-Mahäjvalä, Mänvi, Vairutyä, Achuptä, Mänsi, Mahämänsi these sixteen goddesses of knowledge always protect you.(7)

(Comment: These sixteen goddesses of wisdom are also mentioned in the third recitation called 'Santikaram'. The only differences are:

(a) The name of goddess Achuptä does not appear in the Santikaram Stotra but she has been named as Chakreshvari. The Goddess Chakreshvari is also called Achuptä as per Ächärya Yasodeva-Soori in his book Tirthankara *Bhagvan Shri Mahävira*.

(b) Sarvashrä- Mahäjwalä in this *sootra* has been referred to as Mahäjwalä in 'Santikaram'. The reason is the obvious one. The goddess or her weapons (*sarva-asträ*) are observed as flames (*mahä-jwalä*). Therefore one can say that she is Mahä-jwalä or Sarvastra-mahajwala. There is obviously no ambiguity.

(c) Purusha-dattä (goddess No. six) means the one who gives a boon to the man (purusha). In Sanskrit there is another word for man, which is 'nara'. That is why this goddess is also called Nara-dattä in some texts.

All the sixteen names of the goddesses also appear in recitation No. four, verse eight as we have seen before.

Aum Ächärya, Upädhyäya and the fourfold Jain sangha attain peace, contentment and the fulfilment of religion. (8)

Aum.. (nine) planets like Chandra, Surya, Angärak, Budh, Brahspati, Shukra, Shani, Rähu, Ketu; four guardians of these worlds like Soma, Yam, Varun, Kuber and Guardian-gods like Väsava, Skanda, Vinäyak, Ganesh, and other gods of any other

places, villages and towns etcetera be pleased and give us boons. Let there be rulers whose treasures and stores (silos) remain inexhaustible. (9)

(Comment: Here we have seen the names of nine planets. Astrologers have mentioned the effects of planets on man's life and a person can suffer or get rewards as per the position of planets in their charts. The Hindu system of astrology mentions the following nine planets:

Moon (*Chandra*)
Sun (*Surya*)
Mars (*Angärak*)
Mercury (*Budha*)
Jupiter (*Brahspati* also called *Guru*)
Venus (*Shukra*)
Saturn (*Shani*)
Rähu
Ketu

The Indian system of astrology included the sun and the moon in the list of planets. The Sun is really a star and all planets circle around it. Moon is not one of the nine main planets and we don't know the equivalent English terms for Rähu and Ketu. (Are they Uranus and Neptune or comets?) Indian astrology says that Rähu and Ketu are the bad malign planets and people under their influence do go through hardships. The other planets could be malign as well as benign depending on how they are placed in your chart.

References have been found in the Hindu, Buddhist and Jain texts on some guardian gods who look after the various directions.

There are four gods looking after the four main directions[1]. They are: Soma, Yama, Varuna, and Vaishravan (kuber). But this particular recitation follows the sentiments of the wider population in India. The Majority of people in India are Hindus and the influence of Hindu belief and superstitions is so great that here one can see that the Hindu Gods have also been remembered as protector gods.

Hindus traditionally believe in Soma, Yama, Varuna, Väsava, Kuber, Äditya, Skanda and Vinäyak as their guardian gods. Vinäyak, most popularly known as Ganesh, is the famous God with the elephant head. Lord Ganesh is the remover of all obstacles and is always remembered before the start of all good activities. These four gods of the directions have been widely accepted by Jains too and they have been mentioned in this recitation together with the four more gods

The name of Lord Ganesh is remembered with great devotion by the majority of the people in India. Here the writer of this stotra has mentioned eight lokpälas. In fact the writer adds a word 'etc.' here which suggests that not only Hindu lokpäla gods are remembered but any other similar ones may protect everybody.)

[1] *Bhagavati Sootra* 3/7

Let all sons (and daughters), friends, brothers (and sisters), spouse, all friends, members of your clan and relatives be happy and give happiness to others Let all the diseases, obstacles, pains, miseries, famine and instabilities of all the monks, nuns, laymen and laywomen be removed /destroyed. (10)

Let there be contentment, fulfilment, increase in energy, wealth and welfare. Let there be celebrations and joy. Let all sins and vices be destroyed. Let all enemies turn their backs and depart. (11)

I bow down to Shäntinätha who possesses the true wealth of knowledge, who is the true giver of peace in the three worlds, and even the crown of Indra worships His feet when Indra bows down to pay obeisance. (12)

Let Lord Shäntinätha, the abode of peace! Please grant me peace too. There always be peace in the house where Shäntinätha is worshipped. (13)

The recitation of the name of the blissful Lord Shäntinätha removes all obstacles, all curses, bad omens, and superstitions. He is, therefore reigning supreme. (14)

This 'Stotra of Peace' should be recited after mentioning the names of the assembly of Jains (Like what group or organisation it is), the country (the name of the country), king (his name), all dignitaries at all the religious places (mention a few names), all people living in those religious places, and leaders of the town. (15)

Let there be peace to all in the community, to the whole world, to the country, to the kings, to all the dignitaries, to all worshippers, to all the leaders and all people living in the townships. And finally let there be peace in the whole universe (Brahmaloka). Aum Swähä... Aum Swähä; Aum Shri Parshvanäthäy Swähä. (16)

This hymn should be recited at the time of the installation of images in temples, during pilgrimages, and after rituals like the Snätra-poojä. Take a *Shänti-kalash* (a jar used to perform this ritual) and *kumkum, chandan, kapoor, dhoop*, incense, flowers (these are ingredients of a Poojä) and one should go and stand in the altar (*mandap)* after having a bath, putting proper garment and appropriate jewellery, and after wearing a garland of flowers. He must recite the hymn and sprinkle the water from a holy jar on everyone's head. (17)

(Comment: Whilst performing a *poojä*, noble people dance, throw flowers, take off and give away their jewellery, sing the praises of Tirthankaras and recite the mantras.)

Let the whole universe be blessed,
Let all beings be engaged in one another's well being.
Let all weaknesses, sickness and faults be diminished and vanish.
Let everyone, everywhere, be blissful and at peace. (18)

I am Mäyädevi, the mother of the Tirthankara Neminätha, residing in your town and wishing you a happy and auspicious life. May all difficulties disappear on worshipping the Jineshvara. (19)

(This verse is in Präkrit language and differs from the remaining other verses which are in Sanskrit. The verse is written as if Mäyädevi, mother of the Tirthankara Neminätha is saying to the people that she has come to stay in the town where the ritual is being performed and she will remove all obstacles in their lives. This particular verse has led the people into believing that Mäyädevi has composed this stotra.)

Let all obstacles perish.
Let all difficulties be removed.
Our mind attains peace and happiness
On worshipping the Jineshvaras.

Let the Jain- *sashan* be victorious
Which is most blissful;
Cause of everybody's welfare and
First amongst all religions. (20)

The above two verses[1] are usually spoken in many other programmes or have been quoted in many writings.

PART- 2 BHAKTÄMARA STOTRA

Introduction to the Bhaktämara Stotra

Who was Rishabhadeva ?

The Author of the Bhaktämara Stotra

The argument about the number of verses in the Bhaktämara Stotra-
This includes attributes of the Tirthankara

Types of Fears

Other aspects

The Essence of Poetry

---

[1] These two are famous verses. Original form is as below-
Upsargaha kshayam yanti, chhidyante vighna vallayah
manah prasannamtam eti, poojyamane Jineshvare

Sarva mangala mangalyam, *sarva kalyan karnam*
pradhanam sarva dharmanam, Jainam jayati sashanam

Books and References Available now

Translation and Commentary

Composition- The meter (Chhanda) explained

Stories Associated with the Bhaktämara Stotra

Two more versions of translations reproduced here

(Mantras and Yantras dealt with separately.

2/1.0 Introduction

The Seventh recitation: the Bhaktämara Stotra- has a unique place in Jain stotra literature. This has been considered a devotional poem par excellence. We have seen that the first smarana Namaskära mantra is very important for every Jain and that is why every Jain knows or recites the Namaskära Mantra with utmost devotion. The Bhaktämara Stotra is somewhat different and we cannot compare the two. The Namaskära Mantra is a small smarana consisting of only nine short sentences whereas the Bhaktämara Stotra is a long poem composed in Sanskrit, which is quite difficult for many Jains. The Namaskära Mantra is a simple composition of devotion and obeisance. However, the importance of the Bhaktämara Stotra in the Jain literary field cannot be ignored or overlooked. There are people both in India and outside who can recite this stotra with ease and precision of pronunciation. In fact, there are small children, even outside India, whose mother tongue is not Gujaräti, Hindi or Sanskrit, but they have remembered the Bhaktämara Stotra by heart and can recite all the verses of this stotra faultlessly without hesitation. There are people who would recite this day and night. There are people who think that the Bhaktämara Stotra has immense powers and can free man from all sorts of worries and difficulties.

This is the only recitation on which the maximum numbers of books; audiocassettes and videocassettes are to be found. This has been translated into more than a dozen languages. Various writers who either explain or interpret the stotra in different ways have composed dozens or perhaps hundreds of poems. The stotra's importance also lies in the fact that there are at least three beautiful temples in India totally devoted to this stotra. In each temple all the verses of this stotra with their yantras have been carved in marble, and the statues of the first Tirthankara Rishabhadeva, and the poet of this stotra have been erected in these temples.

There is no doubt that anyone who loves good poetry will be touched by the beauty of the composition. Anyone who has no faith but wants to examine or evaluate the poem from a literary angle will no doubt praise its beautiful masterly composition. Therefore it is hardly surprising that those who have an unwavering faith in the Tirthankaras regard this as a 'gem of devotional literature' capable of making a devotee immortal[1].

[1] Shrimad Rajyash Σ¬ρι in *Βηακτ≠μαρα Darshan*. Shri jain Dharma Pedhi, Bharuch.

The poetic word selection in this stotra, the act of comparison of attributes of the Tirthankara to that of the sun or moon or the deepest ocean is just spellbinding. One goes on reading the stotra and slowly gets immersed in the atmosphere that it creates.

People not only recite this at homes or in temples, some worship it by way of reciting mantras associated with it and some even worship the yantra diagrams. There is a proper ritual of worship specially devised where lay people join in the ceremony and pay their respects to every verse of this stotra. It is worth noting that the importance of this stotra has increased with the passage of time.

This stotra will now be explored in much more depth. This recitation has been composed in praise of the first Tirthankara whose name is Rishabhadeva. He is also known as Ädinatha because he was the first and happened to 'begin' or show every art and craft to mankind. The word ädi means the first or the beginning of time.

2/1.1 Who Was Rishabhadeva ?

As per Jain cosmology, the cosmic wheel of time remains in motion forever. This wheel has two divisions. Half is the ascending time cycle and the other half is the descending time cycle. Each cycle has six divisions within them. In the ascending time cycle people's wealth, prosperity and happiness gradually increases. By the time it reaches the sixth part the maximum point of happiness is reached. After that the gradual decline starts in the descending time cycle. Here slowly happiness decreases and the life of misery begins. Right now we are going through a phase which is a fifth one of the descending cycle. This is 21,000 years long and only some 2500 years have passed since the start of this phase.

The first three phases of these descending cycles were naturally better than what we have now. Mankind depended on nature. There were trees, which could fulfil man's wishes. Man was simple, contented and happy. Water, air and in general the whole environment was clean and unpolluted. Even the taste of water was pleasant and sweet. Fruits and crops were in abundance. Man had more than he wanted yet he was happy in just using what he wanted. There were no quarrels or arguments and people lived together in harmony.

As the time of the third phase was nearing its end, gradual changes occurred. The trees, which were giving fruit in abundance before, had their yield slightly reduced. The magic power of some of the trees (*kalpa-vruksha*) was also greatly reduced. People were having arguments from time to time. This was the time when some men found it necessary to form a system of some kind of leaders who would keep peace and guide others. These leaders were called kulkaras. Kulkaras were the heads of certain groups (*kula*) and they were in charge of all the matters related to them.

A 'king' by the name of Näbhiräyä was the seventh in the line of heads of the clan (kulkaras). His wife's name was Marudevi. It is said that during that time only twins were born (one male and one female). The twins used to marry and live as husband and wife. They lived together and always died together.

Things slowly started changing during the seventh kulkara's time. What happened was the birth of the first Tirthankara Rishabhadeva in the household of Näbhiräyä and

Marudevi. The soul of Rishabhadeva had gone through innumerable births before it was born as the son of Näbhiräyä and Marudevi. One can only reach that state from where there is no birth and death after going through various births, and after performing meritorious deeds. Rishabhadeva's past 12 births were full of prolonged religious activities.

In His previous incarnation as Dhanna, He had offered alms to ascetics. He had taken care of sick people when He was born as Jivänanda, the physician. He had served poor people when he was born as Vajranabh. After such births His soul was born as Rishabhadeva.

Jains say that there are twenty-four Tirthankaras in the present descending cycle. Every Tirthankara's mother sees fourteen auspicious objects in her dreams during the time of pregnancy[1]. This according to the science of astrology and fortune-telling are the most auspicious signs.

In her dreams, mother Marudevi saw: A lion, an elephant, a bull, Lakshmi - goddess of wealth, a garland, the moon, the sun, a flag, a jar (*kumbh*), a lake of lotus, a sea of milk, an air-plane (*vimäna*), a heap of jewels, and a flame. These were the auspicious signs, and the child who was to born was destined to become a Tirthankara. On the eighth day of the dark half of the month of *Caitra,* Marudevi gave birth to twins. He was married to two wives named Sumangalä and Sunandä. Among his hundred sons, the eldest was Bharat, after his name India is known as '*Bharat*'. His another illustrious son was Bähubali. Rishabhadeva had two daughters: Brähmi and Sundari.

For many years Rishabhadeva ruled His people and taught various branches of knowledge. But then a time came when he thought that he had to live everything and embraced the ascetic way of life. After becoming a monk, Rishabhadeva walked the path of a strict code of conduct and meditation. He continued His harsh spiritual practice for a very long time and attained omniscience. He then started propagating the religion to mankind. Among, the twenty-four Tirthankaras, the pride of place occupied by Rishabhadeva, the first Tirthankara, in history was unparalleled. Lord Mahävira, the last Tirthankara, had inherited what Lord Rishabhadeva established. Rishabhadeva was, the pioneer of spirituality as well as of the Shramana tradition, was a temporal teacher who organised the contemporary society by establishing the institution of marriage, evolving the Brähmi script, teaching the art of agriculture, building mounds and the disposal of the dead bodies by cremation. He is also looked upon as a great pioneer in the history of human progress. At the time of Rishabha, the contemporary human society was primitive and totally disorganised. It was Rishabha who taught his people to live in accordance with the modern standards of family life. It is said that the art of rearing children, establishment of social norms and group life, building of towns were among the useful social necessities, which were taught by him. He built the first town, named 'Vinitä', now known as 'Ayodhyä'.

It is believed that the Brähmi script was taught by him to his daughter Brähmi, whose name was adopted for the script. During those days real brothers and sisters were treated as 'yugals' (couples who can have a physical relationship). This system had

[1] Shvetämabaras believe that Trirthanakara's mother sees 14 dreams whereas Digambaras believe in 16 dreams.

much in common with ancient Egypt where kings married their own sisters. Rishabha's daughter Brähmi had renounced the world and had become a nun. Sundari, another daughter, was very beautiful and learned. Bharat, the eldest son, wanted to marry Sundari but Sundari did not want to marry at all and took to the path of renunciation. Bähubali, another son of Rishabha was a warrior of tremendous strength. Bharat, his elder brother, was entitled to the throne. When Bharat became the ruler, Bähubali could not tolerate his dominance and so there was a duel between the two brothers. Bähubali was stronger. As he raised his iron first to kill Bharat, he realised what he was doing. He at once curbed his emotions and directed his fist to himself, annihilated his own ego, renounced the world and became a recluse. Bharat established a great empire and became a Chakravartin. One day, when Bharat was putting on his dress and jewellery in his palace which was full of ornamental mirrors, he found that one of his fingers was looking pale and odd because he was not wearing any ring on that finger. He realised that in fact now his whole body was quite old and pale. It was the glamour of the jewellery that was shining although he himself was now an old man. This small incident started in his mind a chain of introspective thinking. He thought of old age and death. He knew that everyone has to die and leave everything behind. He relinquished his throne and power after that and became a recluse. The other ninety eight sons of Rishabha also became recluses.

Rishabhadeva himself had renounced the worldly affairs, undertook severe austerities for twelve months, established the 'Sangha' of monks, nuns and householders and taught them the first principles of the Shramana traditions.

Rishabha is as much venerated amongst the people wedded to the Vedic tradition as amongst the people of the Shramanic tradition. He is the only Jain Tirthankara, included among the Hindu Avataras (Divine descent).The Rigveda, Yajurveda and the Vishnu and Bhägavata Puränas refer to Rishabhadeva with high esteem[1] . They describe him as the *Parama Guru* (Great venerated Guru-Master), 'One who has taken birth to teach the path of Pure Knowledge'.

It is an uphill task to ascertain Rishabhadeva's date. Traditional Jain sources contend that he lived millions of years ago in prehistoric times. Even the Hindu scriptures consider his father Näbhi Raja, as the last of the Manus ('Manu' was not the name of any particular person but it was the name given to one who led the society). If this means that Rishabhadeva ruled Ayodhyä after the arrival of the Aryans in India, the period of his reign can hardly be fixed 5000 years ago from today. Since he belonged to a dynasty called Iksväku, and the Hindu God Räma also belonged to that same clan, it is reasonable to conclude that Rishabhadeva, the first Tirthankara of the Jains, must have flourished five to six thousand years ago, and became the principal exponent of the Shramana tradition.

2/1.2 The Author of the Bhaktämara Stotra

The author of the Bhaktämara Stotra is a Ächärya called Mäntunga-Soori. His influence over Jainism is immense. He is considered to be the successor, the disciple of Ächärya Mänadeva-Soori. The information that Mäntunga is the author of the Bhaktämara is deduced from the fourth line of the final verse. There was a general

[1] *Jain Dharmaka Parichay* by Vijay Bhuvan Bhanu Sooriji, Bombay, 1944. page 14.

practice amongst poets that they used to mention their names in the last or penultimate verse of their compositions[1].

Umäsvati also has made such a reference in his work "*Shri Tattvartha Sootra Kärikäs*". Shri Dharmadäsa Gani, too had referred to his name in his work *Upadesamälä* with the first syllable. (Acrostic) '*Dhamta mani dama sasi gaya nihi*' (verse 53)

Scholars like Hiräläl Käpadia, Pandit Dhirajläl Tokarsi, and Shri Kalyän Vijayaji are of the opinion that Ächärya Mäntunga must have lived in the first century AD. *Jainendra Siddanta Kosa*, a Digambara Jain Publication refers to his date as 944 - 1044 AD[2].

The question now is who was Mäntunga-Soori and when was he born and where he lived. In the works like "*Pattävali*" there is a reference to him which would place him around 144 to 244 AD[3] . As per the same record of *Pattävali*, Mäntunga-Soori was the twentieth successor in the lineage of monks, which started after the nirväna of Mahävira. If that is to be believed as an accurate record, then Mäntunga must have lived during the time of the late second or early third century AD.

There are however stories as to how Mäntunga-Soori influenced king Harsha and showed him the power of Jain hymnology. If that account is true then Mäntunga-Soori must have lived during seventh century AD when king Harsha ruled the empire of Mälvä.

The other point is that there was more than one Mäntunga-Soori. The Mäntunga who lived during the third century may not have composed the Bhaktämara Stotra, but the Mäntunga who lived during the time of King Harsha must be the author of this stotra.

There is a famous story of Mäntunga-Soori and how he released himself by reciting the Bhaktämara Stotra. The story goes like this:

King Harsha ruled in the township of Ujjaini in Mälvä during the seventh century AD. There were some 500 scholars in his court but two of those 500 were quite famous and occupied highranking positions in the kingdom. Their names were Bäna and Mayura. Mayura in fact was the father-in-law of Bäna. Once Mayura saw that Bäna and his wife (who was Mayura's daughter) were quarrelling over some trivial matter. Mayura scolded his daughter but the daughter was very angry on this interference and cursed his father Mayura. Mayura developed leprosy due to the curse and suffered greatly. To free himself from the pain of leprosy Mayura composed a stotra, which was instrumental in the eradication of his disease. Mayura was a Hindu Pandit and everyone started praising the miraculous powers of the Hindu Gods. The story further mentions that Jains were sidelined and people even thought that Jainism was an inferior religion. Once King Harsha summoned some Jains and asked them whether there was any Jain who could perform a miracle.

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[1] *Tama Mantungama vasha samupaiti lakshmi*. Last line of the Bhaktamara Stotra
[2] Jainendra Siddhanta Kosha, Vol 3/265
[3] *Tapagachha Pattavvali* Page 84

Jain laymen suggested the name of Mäntunga-Soori. The King approached Mäntunga-Soori and asked him about the power of the Jain Mantras, whereupon Mäntunga-Soori proposed to the king that the king's men, should bind him with chains and lock him up in the dark room. There he will perform a miracle and all my shackles will be broken automatically.

The king ordered his men to bind Mäntunga-Soori with chains and lock him in solitary confinement. It is said that Mäntunga-Soori was tied with forty-four chains (forty-eight chains as per the Digambara account).

There in the dark and solitary room, Mäntunga-Soori started composing a poem in praise of the first Tirthankara Rishabhadeva. As he started reciting verses, each of his shackles were broken on the composition of each verse. He composed forty-four verses and forty-four chains were broken. Thus the Goddess Chakreshvari, who is the attendant deity of the Tirthankara Rishabhadeva, released him.

Statues of Mäntunga-Soori have been placed in the three temples in India which have been specially devoted to the Bhaktämara Stotra. He is shown as bound in chains and reciting the stotra. The temples also show all the verses and yantras of the Bhaktämara Stotra inscribed on the temple walls.

2/1.3 The Arguments About the Total Number of Verses in the Bhaktämara Stotra

It is a well-known fact that the main sect within the Shvetämbaras believes that there are forty-four verses in the Bhaktämara Stotra whereas the Digambaras believe that there are forty-eight verses. If one sees the Digambara version, one finds that after verse No. 31, there are four verses, which are not found in the Shvetämbara version. Due to this fact the Digambara version has forty-eight verses. There is enough discussion and arguments about the authenticity of the original form of the Bhaktämara Stotra. Whether the version containing forty-four verses is authentic and original or that with forty-eight verses is the original is the key point. Both sides maintain their versions to be the right and proper one.

Shvetämbaras have said that the Digambaras have added the four extra verses in the original text to make it a stotra of forty-eight verses. Digambaras, however, maintain that the stotra contained forty-eight verses originally but that the Shvetämbaras have removed four verses to make it a poem of forty-four verses. We will examine this point in detail.

In both the Shvetämbara and Digambara versions, verses Nos. 28 to 31 are those, which describe some of the miraculous attributes (*atishayas*) of the Tirthankaras.

A Tirthankara having attained omniscience, starts preaching in a specially prepared assembly area. This area and the sermon are called the *samovasarana*. The Tirthankaras are 'Gods' with no attachments or aversion, and they are even worshipped by other demi gods and Indras. Whenever there is a *samovasarana* a few miraculous events automatically happen and a few things are specially created by the demigods to show their respect and portray the divine aspects of the Tirthankara.

The Shvetämbara scripture the Samvayänga *Sootra* says that thirty-four miraculous attributes are possessed by a Tirthankara[1] .

1. The Tirthankara's hair and nails do not grow.
2. His body is always spotlessly clean.
3. His flesh and blood are as white as cow's milk.
4. The fragrance of His breathing is like a lotus flower.
5. His intake of food cannot be seen by ordinary mortals. (No one can see Him consuming any food.)
6. A wheel of Law (*dharma-chakra*) is seen nearby.
7. A three-tier canopy is hanging above the head of the Tirthankara (***Tri-Chhatra***)
8. White whisks (***Chämara***) are seen in the sky.
9. The Tirthankara is seated on a **'throne'**
10. A victory flag always remains in front of the Tirthankara wherever He is going.
11. A Tirthankara is seen sitting under a giant **Ashoka tree** where He is delivering a sermon.
12. There is a divine **halo** behind the head of the Tirthankara
13. The land where the Tirthankara walks becomes flat and beautiful automatically.
14. Thorns on the ground bend down so that they do not hurt the Tirthankara
15. All seasons become favourable.
16. A mild cool wind blows which gently sweeps the ground in the presence of the Tirthankara.
17. A fragrant, gentle shower clears the ground of dust and dirty particles.
18. **Flowers** come down from the sky, all around the Tirthankara.
19. All unpleasant noises, tastes, words, shapes disappear.
20. Pleasant voices, tastes, words, shapes, etc. appear.
21. The Tirthankara's divine speech can be heard from a distance of two miles.
22. The Tirthankara speaks in the Ardha-Mägadhi language because this is the softest tongue.
23. This **language** can be understood by all creatures (including animals) in their own languages, and they all feel blessed.
24. All beings forget their animosity towards each other and assemble to hear the sermon.
25. Leaders of other faiths also come and bow to the Tirthankara.
26. These leaders do not argue or speak against the Tirthankara.
27. Insects, which usually destroy crops, are not found anywhere in that area.
28. People remain free of severe illness.
29. The army does not harass the people.
30. Foreign armies do not harass the people.
31. Heavy torrential rain is absent.
32. There is no total lack of rain either.
33. There is no famine.
34. Fever and obstacles perish.

I have highlighted some of the points in the above list, the reason for which will become apparent as we move on to other texts.

[1] *Samvayanga Sootra*, Samvay No 34

Hemchandrächärya, a Shvetämbara Jain Ächärya born in the 11th century mentions the following thirty-four *atishayas*[1]:

1. Tirthankara's hair and nails do not grow. In addition, His body is always spotlessly clean.
2. The fragrance of His breathing is like a lotus flower.
3. His flesh and blood is as white as cow's milk.
4. His intake of food cannot be seen by ordinary mortals.
5. All beings forget their animosity towards each other and assemble to hear the sermon.
6. This **language** can be understood by all creatures (including animals) in their own languages, and they all feel blessed.
7. There is a divine **halo** behind the head of the Tirthankara.
8. These leaders do not argue or speak against the Tirthankara.
9. People remain free off severe illness.
10. The army does not harass the people.
11. Foreign armies do not harass the people.
12. Heavy torrential rain is absent.
13. There is no total lack of rain either.
14. There is no famine.
15. Fever and obstacles perish.
16. A dharma-chakra is seen nearby.
17. White whisks (***Chämara***) are seen in the sky.
18. The Tirthankara is seated on a **'throne'**.
19. A three-tier canopy (***Tri-Chhatra***) is seen above the head of the Tirthankara.
20. A flag on a tall pole remains in front of the Tirthankara wherever He is walking
21. Devas create golden lotuses where the Tirthankara is about to put his steps. The Tirthankara then walks on these lotuses.
22. Devas create a three tier assembly hall. The walls of these are made up of gems, gold and silver, respectively.
23. The Tirthankara sits facing the Eastern direction. However due to the miraculous effect created by the gods, The Tirthankara's face can be seen from all four directions. (As if He has four faces)
24. A Tirthankara is seen sitting under a giant **Ashoka tree**
25. Thorns on the ground bend down in respect.
26. Trees, on both sides of His path bend down, as if they are paying their respects.
27. The gods blow a musical wind instrument (***Dundubhi***)
28. A mild cool wind gently blows.
29. Birds hover around the Tirthankara as if they too are bowing in respect.
30. A fragrant, gentle shower clears the ground of any bad karma.
31. The gods make **flowers** rain from the sky.
32. At least ten million Devas are always ready to serve the Tirthankara.
33. The Tirthankara's divine speech can be heard from a distance of two miles.
34. All seasons become favourable

A Digambara scripture, the *Tilyapannati*, narrates the following thirty-four *atishayas*:

[1] *Veetaraga Stotra*. published by Shrimad Rajchandra Nijabhyas Trust, Ahmedabad, 1965

1. The Tirthankara's body does not perspire.
2. His body is always spotlessly clean
3. His flesh and blood are as white as cow's milk.
4. His body is especially very strong.
5. His body is perfect.
6. He is very handsome.
7. The fragrance of His breathing is like a lotus flower.
8. He possesses one thousand and eight attributes or marks on His body.
9. He has infinite strength.
10. He speaks less but it is sweet and beneficial.
11. There is no famine.
12. He can walk in the sky.
13. There is no violence around His presence
14. He does not eat
15. He does not suffer from any obstacles.
16. His face can be seen from all four directions.
17. He has no shadow.
18. He does not blink.
19. He has infinite knowledge.
20. His nails and hair do not grow.
21. His speech can be heard and understood in many languages though it appears that He does not speak.
22. Flowers, fruit and crops grow well and in abundance wherever He is present.
23. A mild, cool wind gently blows.
24. People around Him forget their differences
25. The ground around Him becomes spotlessly clean.
26. The gods make a fragrant gentle shower in the area where the Tirthankara preaches.
27. The gods make crops and flowers grow.
28. All beings rejoice.
29. The god of wind makes the gentle breeze blow.
30. All lakes and wells are full of water.
31. The sky is without pollution or smoke.
32. No one is suffering from any disease.
33. There are four bright dharma-chakras on the heads of the yaksha-gods.
34. There are poojä materials all around Him.

Nemichandra-Soori has mentioned thirty-four *atishayas*, which are the same as the above, but he has also mentioned another eight attributes, which are called the 'Eight *Pratihäryas*'.

These eight *pratihäryas* are-

1. The Ashoka tree.
2. The shower of flowers.
3. The divine voice.
4. The whisks (*Chämara*).
5. The throne (*Simhäsana*).
6. The halo.
7. The wind instrument (*Dundubhi*).

8. The triple canopies (*Tri- Chhatra*).

The *Pratikramana Sootra*[1] mentions the following thirty-four *atishayas*

1. The Tirthankara's hair and nails do not grow. And His body is always spotlessly clean.
2. The fragrance of His breathing is like a lotus flower.
3. His flesh and blood are as white as cow's milk.
4. His intake of food cannot be seen by ordinary mortals.
5. The gods create a special assembly (*samovasarana*).
6. His speech carries deep meaning.
7. This **language** can be understood by all creatures (including animals) in their own languages, and they all feel blessed.
8. People remain free of severe illness.
9. The leaders do not argue or speak against the Tirthankara.
10. Insects and pests do not destroy crops.
11. Obstacles perish all around the *samovasarana*.
12. Heavy torrential rain is absent.
13. There is no total lack of rain either.
14. There is no famine.
15. The army does not harass the people, foreign armies do not harass the people.
16. A dharma-chakra is seen nearby.
17. White ***Chämara*** (whisks) are seen in the sky.
18. The Tirthankara is seated on a **'throne'**.
19. A three-tier canopy sits on the head of the Tirthankara (***Tri-Chhatra***).
20. A flag on a tall pole remains in front of the Tirthankara whenever He is walking
21. Devas create golden lotuses where the Tirthankara is about to put his steps. The Tirthankara then walks on these lotuses.
22. Devas create a three-tier assembly-hall. The walls are made up of gems, gold and silver, respectively.
23. The Tirthankara seats facing the East side of the *samovasarana*. However due to the miraculous effect created by the Devas, the Tirthankara's face can be seen from all four directions. (He has four faces)
24. A Tirthankara is seen sitting under a giant **Ashoka tree**
25. Thorns on the ground bend down in respect.
26. Trees on both sides of His path bend down as if they are paying their respects.
27. The Devas blow their ***Dundubhi*****s**, musical wind instruments.
28. Mild cool wind gently blows.
29. Birds hover around the Tirthankara as if they too are bowing in respect.
30. A fragrant, gentle shower clears the ground of any bad karma.
31. The Devas make **flowers** rain from the sky.
32. At least ten million Devas are always ready to serve the Tirthankara.
33. The Tirthankara's divine speech can be heard from a distance of two miles.
34. All seasons become favourable.

What are the *pratihäryas* ?

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[1] *Panch Pratikraman Sartha*, Yashovijayji Pathshala, Mehsana, 1988. Page 347

It is a strong belief amongst Shvetämbaras as well as Digambaras that a Tirthankara has eight *pratihäryas*. The Sanskrit word *Pratihärya* could mean doorkeepers or guards or devoted servants. Some authors translate this word as felicitations[1] and some as attributes[2]. This word in Jain terminology has been used to show the dignity and divine nature of His presence. Whenever a Tirthankara preaches in the *samovasarana* these eight *pratihäryas* are always present. These are not only signs of His presence but also show that things do happen or the devas create something miraculous around the Tirthankara.

The eight *pratihäryas* are:

1. The Tirthankara is seated under an Ashoka tree
2. He is seated on a throne (*Simhäsana*) which is studded with jewels and is made by the devas.
3. The devas gently stand either side of Him with a whisk (*Chämara*).
4. There are always three (triple canopy) *Chhatra* above His head.
5. There is a divine halo behind Him (*bhä-mandal*).
6. The devas play the wind instrument (*Dundubhi*).
7. His language can be understood by all.
8. The gods shower flowers from the sky.

If we look back the lists of *atishayas* mentioned previously in this section, we would see that some of the *pratihäryas* are included in those lists. In the list mentioned above, the bold words are considered *pratihäryas* now. The Shvetämbara scripture, the *Samvayänga Sootra,* which is believed to have been composed around the first century BCE, mentions some divine attributes, but they are not eight and they are not called *pratihäryas*.

In another Shvetämbara scripture, the *Auppätik Sootra*, there is an incident of a devotee, Meghkumär, who goes to listen to the Mahävira Swämi's sermon. Whilst describing Mahävira Swämi's sermon, the author mentions the following happenings but does not say they are *pratihäryas*. They are five. A wheel, canopies, a *Chämara*, a *Simhäsana*, and a flag.

It is apparent from these lists that even by the third century there was no clear-cut concept of the *pratihäryas*. Various authors did describe different happenings or divine attributes of the Tirthankara but they were not considered *pratihäryas*.

Now the question is when did the Jain scholars begin mentioning the eight *pratihäryas*. The Paumachariyam written by Muni Vimal-Soori has described Mahävira Swämi's sermon or assembly. In his description a throne, canopies, whisks, halo (*bhä-mandal*), a tree (not the Ashoka tree but another called the Kalpa tree), the sound of the gods blowing the *Dundubhi*, and the rain of flowers, are mentioned. The remaining and the eighth, i.e. the divine sound or language, is not mentioned because the account does not say that the Tirthankara was preaching at that time. In the same book the *Paumachariya*, the author describes Mahävira's sermon and mentions five divine attributes: a throne, canopies, whisks, an Ashoka-tree and a halo.

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[1] Surendra Bothra '*Illustrated Bhaktamara Stotra'*
[2] *Panch Pratikraman Sartha*, Yashovijayji Pathshala, Mehsana, 1988. Page 347

The *Tilypannati* (sixth century) mentions the thirty-four *atishayas* that are given earlier in this section, Highlighted words are called *pratihäryas* however the total number of bold words in that list is less then eight.

Not only does the older literature ignore all eight *pratihäryas* but older images and idols of the Tirthankaras, which have been found, are seen without all eight *pratihäryas* inscribed around the idol. If we examine older idols, we can see that the sculptures have not strictly followed any particular rule or guideline. Some images have just a canopy over the Tirthankara's head, whereas in some of the images we can find whisk-bearers in attendance and a halo around the head of the Tirthankara. The same can be said of other images. Some images are found with the Tirthankara seated on a throne. Flowers were shown around some images, which can be interpreted as flowers being showered upon the Tirthankara. One thing, of course, is that it was impossible to show the 'sound', the 'speech' of the Tirthankara.

The above points lead to one interpretation that there was no clear-cut concept of the *pratihäryas* in the Ägamic period. Though the *atishayas* were mentioned in earlier texts, the concept of the *pratihäryas* was not fully developed. Some of the *atishayas* were made or created by the gods and are later regarded as *pratihäryas*. Some were added later and the clear concept of the eight *pratihäryas* thus developed.

It is quite possible that the Bhaktämara Stotra was composed before the concept of the eight *pratihäryas* was fully developed. In the *Mäntungächärya or Unke Stotra*[1] (by M. Dhanki and J Shäh) the authors mention that books like the Ä*vashyak Niryukti,* the *Visheshävshyak Bhäsya*, the *Ävashyak Churni* and the Väsudeva *Charit* do not mention all eight *pratihäryas* .

It is however worth noting that one of the nine recitations, the Kalyän Mandir Stotra, does narrate all eight *pratihäryas* of the Tirthankara. In this beautiful poem which has been composed in praise of the 23rd Tirthankara, Lord Pärshvanätha, the poet Siddhasena Diwäkar has described these eight *pratihäryas* in following order:

No.	Verse No.	Name of the *Pratihärya*
1	19	The Ashoka tree.
2	20	The flowers.
3	21	The divine speech (language aspect).
4	22	The whisks.
5	23	The throne.
6	24	The halo.
7	25	The Devas playing instruments.
8	26	The canopies.

It is widely believed by many lay people and devotees that because the Kalyän Mandir Stotra has verses narrating the eight *pratihäryas*, the Bhaktämara Stotra should have eight *pratihäryas* too. Because of these *Pratihäryas*, the Digambaras

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[1] *Mantugacharya or Unke* Stotra[1] (by M. Dhanki and J □≠η) Page 44. Published by Shardaben Chimanlal Education Trust. Ahmedabad 1997,

strongly believe that the Bhaktämara Stotra has 48 verses but the Shvetämbaras have removed four verses from the original text to make it a poem of forty-four verses.

Some Shvetämbaras believe that the four verses not found in the Shvetämbara version were too sacred and they were not meant for ordinary people. Some unknown ächärya had, therefore, hidden the four verses in question to make it a stotra of forty-four verses. However, most Shvetämbaras maintain that they have not removed any verse from the Bhaktämara Stotra but the original one had forty-four verses only. The Digambaras have merely added extra four verses so that the narration of the *Pratihärya* would look complete.

These are the two main points. If Shvetämbaras have removed four verses from the original text, the first question is:

Why would the Shvetämbaras remove some of the verses? The religious practice is not to remove or deduct anything from the original text. No one would dare do that. The practice is actually the other way round. In a stotra like the Namiuna Stotra, verses have been added to put more weight on certain divine or magical aspects of the stotra. If the Shvetämbaras wanted to remove the four *pratihäryas* from the Bhaktämara Stotra, they would have done same in case of the Kalyän Mandir Stotra. Whereas the Kalyän Mandir has all the eight *pratihäryas* in it. The Shvetämbaras would not alter just one poem. For them the Kalyän Mandir is also very important but this one has verses describing all the eight *pratihäryas*.

If the Shvetämbaras have removed four verses, why have most of the old manuscripts not included these four 'removed' verses ? Manuscripts discovered from different areas and written at different times have only the same *forty-four* verses[1].

The Shvetämbaras have said that the 'extra four verses' found in the Digambara version are not uniform everywhere. Some scholars have found the four verses, which are different from those normally seen in today's texts . Which four are the authentic ones, and why are they different ?

The Authors of the "*Mäntungächärya or Unke Stotra"* state that "When the Digambaras saw forty-four verses, they thought it to be more appropriate to add four verses describing the remaining four *pratihäryas*. Thus four more verses were added. This makes the Bhaktämara Stotra 'complete' with all eight *pratihäryas*. The effort to make it 'complete' was made by different people at different times."

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Pandit Dhirajläl Shäh in his book the "*Bhaktämara* Rahasya" states that poets do take liberty in composition. The poet of the Bhaktämara Stotra has mentioned the first four *pratihäryas* but this means that all eight are automatically assumed[2]. Even if one is mentioned all eight would have been assumed as present. There was simply no need to compose different verses for each of the *pratihäryas*.

The Digambaras on the other hand have maintained that the Bhaktämara Stotra did have forty-eight verses describing all eight *pratihäryas*, but the Shvetämbaras have

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[1] See list of manuscripts checked in Part-1

[2] *Bhaktamara Rahasya* Page 48

merely removed four verses. They further say that the total number of yantra diagrams discovered is forty-eight and not forty-four. Even the Shvetämbaras have accepted forty-eight diagrams. This proves that the Bhaktämara had forty-eight verses and not forty-four.

One cannot arrive at a certain definite conclusion on these arguments. Both the Shvetämbaras and Digambaras almost worship the Bhaktämara Stotra and to suggest that one of the two sects has altered it, is enough to be branded as having a partiality towards any one sect.

Whatever the fact, there is no harm in having the Bhaktämara Stotra of forty-eight verses. This, like the Kalyän Mandir Stotra, makes it the Stotra of the eight *pratihäryas*. The other four verses in the Digambara version are also quite beautiful and glorify the *pratihäryas* aspect in a style, which befits the whole objective.

It may be noted here that the Sthänakväsi Sect also believes that the Bhaktämara Stotra contains forty-eight verses.

2/1.4 Types of Fear in the Bhaktämara Stotra

We have discussed types of fear in Part No 1. The following eight fears have been mentioned in the Bhaktämara Stotra

1. Fear of elephants.
2. Fear of lions.
3. Fear of fire.
4. Fear of snakes.
5. Fear of war.
6. Fear of water (travelling by boat).
7. Fear of disease.
8. Fear of imprisonment.

Mäntungächärya has composed both the Bhaktämara and the Namiuna Stotras. But the types of fear mentioned in both these stotras are not the same. Seven of the eight fears are common to both stotras. However the Namiuna Stotra (The fifth recitation in our study) mentions the fear of thieves and robbers whereas the Bhaktämara Stotra has mentioned the fear of imprisonment as the eighth fear.

There may be reasons for that. Both the stotras were composed at a different time in different places. People's feelings always vary from place to place and time to time. This may be the reason why different fears have been enumerated in the stotras.

There is another strong reason for mentioning the fear of imprisonment or binding in chains in the Bhaktämara Stotra. It is recorded in many places that Mäntungächärya composed the Bhaktämara Stotra to free himself from the chains, which were binding him. This way freedom from the chains had to be mentioned. In the case of the Namiuna Stotra, it is said that Mäntungächärya composed this Stotra to get rid of his own disease. He was not tied or imprisoned by anybody. Therefore he did not mention imprisonment as one of the eight fears. The Bhaya-hara Stotra mentions the

first main fear as the fear of disease. This also shows that the story behind the composition of the Stotra is quite true.

2/1.5 Other Aspects of the Bhaktämara Stotra.

The verses in the Bhaktämara Stotra can broadly be analysed in the following table.

Verse No	Subject Matter
1 & 2	The poet bows down and declares his intention of writing the poem
3	Declaration of his humble attempt in composing the Stotra.
4	The poet compares himself to a little child
5	Comparison with a deer who would protect own offspring.
6	Comparison with a cuckoo.
7	The poet narrates what happens when singing praise to the Lord.
8	Believes that his poem will be liked by all.
9	The poet has the confidence in the power of the Lord's name.
10	The poet reaffirms the benefits of praying.
11	The poet says that the recitation of the Lord's name is like drinking water from an auspicious ocean.
12	Mention the good karma (atoms) of the Lord.
13	Comparing the Lord with the moon.
14	Comparing the Lord's virtues/ attributes.
15	Comparison with mountain Meru.
16	Comparison with a lamp.
17	Comparison with the sun.
18	Comparison with the moon.
19	No need for the sun or the moon.
20	His knowledge is compared to precious gems.
21	The Tirthankara is better,
22	Comparison with the easterly direction.
23	Comparison with the sun again.
24	About the Lord's knowledge.
25	Comparison with the Buddha and Shankara.
26	Just bowing with utmost respect.
27	The Lord is faultless.
28	The first felicitation (*Pratihäryas*), the Ashoka tree
29	Second felicitation, the lion-throne
30	Third felicitation, the *Chämara*-whisk
31	Fourth felicitation, the three-tier canopy.
32	Fifth felicitation, the divine voice of *Dundubhi*.
33	Sixth felicitation, the shower of flowers.
34	Seventh felicitation, the halo around the Lord (bha-mandal).
35	Eighth felicitation, the divine language of the discourse.
36	The Lord walks on lotuses.
37	The eloquence of the Lord.
38	The first fear- elephants.
39	The second fear- lions.

40	The third fear- fire.
41	The fourth fear- snakes.
42	The fifth fear- the army/ battles.
43	Again the fifth fear- battles.
44	The sixth fear- the sea.
45	The seventh- disease.
46	The eighth fear- imprisonment.
47	Summary of all the eight fears.
48	Importance of this poem, liberation.

2/1.6 The Essence of Poetry:

One can see in this stotra that the poet Mäntungächärya has used many comparisons while mentioning the virtues and attributes of Lord Rishabhadeva. The first thing to note is that natural forces or natural (including astronomical) events are mentioned repeatedly.

The sun, the moon, sea, spring, lotuses, mountain and wind are used in comparison to the virtues of the Lord. The different words used for the sun and the moon and the other things are listed below. The numbers in brackets refer to the verse number as per the Shvetämbara tradition, where the word appears.

The Sun: Mäntunga-Ächärya has used eight synonyms when mentioning the sun. This shows the richness of Sanskrit. These words are:

Surya (7),
shahastra-kiran (9),
vivasvata (19),
shahastra-rashmi (22, 29),
aaditya (23),
ravi (28),
bhanukar (31),
Diwäkar (38),
dinkruta (33).
The figures in brackets are the verse numbers where the particular word appears.

The Moon:- These are the words used for 'moon':
indu(3),
shashänk (4, 14, 30, 31),
shashikar(11),
nishäkar(13),
shashi (19),
soma. Six different words used for moon.

The Sea:- Seven different words are used in place of 'sea':
samudra (4),
ambunidhi (4),
sindhu(11),
jalanidhi (11),
udadhi(26),

ambhonidhi (40),
väridhi (43).

The Snake:- Three words:
ahi (43),
fanin (37),
näga (37)

The Lotus: Five words are used:
nalini (8),
abja(18),
jaljäni (9),
pankaj (32, 39, 41),
padma (32)

The Water: Five words are used:
jala (1),
paya (28),
väri,
udak,
ambho.
(The last three are used with the word sea or clouds saying the 'treasure of water').

The Lion: Three words are used:
mrugendra (5),
mrugaräj (43),
harinädhip(35).

The Mountain: Four different words are used to say mountain:
adri (15),
tunga (29),
surgiri (30),
achal (35).

The Clouds: Four words are used:
ambhodhar(17),
payodhara (28),
jaladhara (19),
väridän (18).

2/1.7 Translations and Reference Material.

The Bhaktämara Stotra has been translated into almost all Indian languages. Translations in English and German are also available. English and German translations by Prof. Hermann Jacobi are perhaps the oldest in those languages. Now one can find different versions of English translations. Some translations are watered down as it is very difficult to translate a poem into any language. In an attempt to make simple readable versions, some of the authors have chosen to omit or ignore some original words altogether. Some translators have completely ignored the

comparison of the brightness of the Tirthankara's feet to that of the jewels in the crown of the Devas while translating the first verse.

Let us see the following translation:

I bow to Thee, O Lord Ädinatha!
Teacher Supreme Guide of the Path
Of Dharma Eternal Source Divine
The Purusha first Saviour Benign
Crowns place celestials on Thy feet
Delusions they remove, see vision sweet
Worshipping Thy feet ends transmigration
With body, mind, speech concentration. (1)

Here the translator has not mentioned the phenomenon of comparing the brightness of the Lord's feet. It is not easy to narrate exactly what Mäntungächärya really meant.

Prof. Hiräläl Käpadia's English translation[1] is perfect in one sense and that he has not missed anything. He knew Sanskrit very well and he wanted to convey the poet's feelings without omitting a single word or phrase. The only drawback, if one can call that, is that in Sanskrit some single words are made up by joining many words and the translator has to write a long complicated sentence to say what that word really means.

The part of the first verse in Hiräläl Käpadia's translation goes like this:

"Having duly bowed to the holy pair of the Jina's feet- the feet which enhances the lustre of the jewels in the crowns lowered by the devoted gods......" The translation is perfect so far as the Sanskrit words are concerned, as it does not miss anything. But to arrive at this translation the author has to add many other words to make it grammatically right and to arrive at the proper meaning.

I have done my best in translating the stotra but the same difficulty remains. If you want to simplify the language, you have to water it down and perhaps omit a few words here and there. On the other hand if you want to do what Mr Käpadia has done, then you must write long and clumsy sentences which may put off an ordinary reader altogether.

Naturally my translation can best be judged by other researchers, and it would not be right for me to comment.

As regards translations in Indian languages, Mr. Mävji Dämji Shäh has composed a Gujaräti Bhaktämara, which is a very good attempt at translating and converting the original into Gujaräti. The whole translation is composed in the Mandäkränta meter. (One of the meters of Indian poetry). This translation is more famous and is usually sung by people in various groups and functions. One stanza or verse for each of the verses of the Bhaktämara Stotra is composed. Many audiocassettes have also been released of this Gujaräti version.

[1] *Βηακτ≠μαρα, Καλψ≠♠ Mandir ,Namiuna Stotra* Published in 1934

Munishri Dänvijayji and Säräbhäi Nawab had released their own Gujaräti versions. Both are again quite good, both compositions are based on excellent poetics.

The translation by Gunvantläl Shäh[1] is a simple yet meaningful attempt. Again it is composed in the form of a poem.

Hindi Translations:

Various translations in Hindi language, many in verse forms, are found. Munishri Devavijayji[2] has composed one poem for each of the verses of the Bhaktämara Stotra. These have been included in a book of the Bhaktämara- poojan and in a book called the *Bhaktämara Stotra and the Kalyän Mandir Stotra Satika* . These poems - some forty-four of them- were composed in V.S. 1730 (1673 AD). The language is old Hindi (Bhojpuri), which is renowned for its beautiful verses of Hindu poetry relating to Krishna and Räma. Devavijayji has used different forms of melodies (rägas) in composing the different poems. When these are sung by groups of singers with appropriate accompanying instruments it creates an atmosphere of joy and serenity.

Some of the monks have written their own detailed commentaries on the Bhaktämara Stotra. The most famous being that by Gunäkar-Soori. Gunäkar-Soori has written his commentary in Sanskrit and has tried to explain the Bhaktämara Stotra's deep meanings in his own way. His work is held in high esteem and his detailed explanations of verses together with his verses, which he himself has composed, are also used in this work to analyse the meaning behind each of the verses.

Another similar work, which complements the above commentary, is that by a monk called Meghvijay Mahopadhyäy. A commentary written by Siddhichandra in the 17th century is reproduced in the book mentioned in the bibliography. A commentary on the Bhaktämara Stotra by Kanak Kushal Gani, is printed in the *"Bhaktämara-Kalyän Mandir- Namiuna- Stotra Tryama*" published in 1932.

All the above commentaries have been written in Sanskrit. Gujaräti commentaries by Shrimad Vijay Räja Yasha Sooriji, Pandit Dhirajläl Shäh, Säräbhäi Nawäb and Veer Shekhar Soorishvarji are also quite good.

I have used all the above works; English, Hindi and Gujaräti translations and the above three Sanskrit commentaries for explaining the deep meaning behind the various verses.

2/1.8 Translation With Commentary

Verse No. (1) I bow down at the (lotus) feet of the Lord, the very feet that can brighten the jewels in the crown worn by the Devas who have come to worship Him. The very feet which are capable of removing the darkness of sins and are capable of

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[1] Ηισ οων βοοκλετ πυβλισηεδ φρομ Βηαϖναγαρ 1967
[2] Edited by Munishri Dharmavijayji. Published in 1993

rescuing the people engulfed in the transmigration of this samsára since time immemorial.

Comment: Here the poet wants to bow down and praise the virtues of Lord Ädinätha.
The comparison of the brightness of the jewels in the crowns of the Devas and the brightness of the Lord's feet can be found in some other stotras as well. The poet says that the brightness of the Lord's feet surpasses the brightness of the jewels. Even the jewels look quite dull when they are seen near to His feet.

It has to be mentioned here that almost all ancient Indian texts talk of 'transmigration of the samsára' (sometimes simply referred to as samsára). This has been compared with crossing a great river or sea. The ordinary mortal is always 'swimming' in this sea. His ultimate goal is to cross this sea and attain nirväna. Nirväna or moksha in Jain terminology means there is no more birth (or death). The phrase of crossing the sea of samsára or ending the cycle of births has also been mentioned in other verses of the Bhaktämara.

Verse No.(2) The Devas, who possesses a great deal of knowledge of all the scriptures and immense intelligence, praise Him and sing the stotras so beautifully that it captivates the people of three worlds, I too will now endeavour to sing the stotra in praise of the first Jinendra, the first Tirthankara, Rishabhadeva.

My comment: The first two verses are usually taken together for the purpose of understanding a complete meaning. The poet wants to compose a poem in praise of Lord Rishabhadeva, the first Tirthankara. He visualises the image of his Lord and what he sees. He sees that all the celestial beings (Devas) have gathered together to worship Him. The poet can see that the jewels in the crown of the Devas seem worthless and faded near the feet of Rishabhadeva. The poet also knows that he is merely an ordinary human being who has embarked upon trying to compose something, which may prove very difficult, or beyond his capacity. Again the poet recognises that the Lord's feet are capable of releasing mortals from the bondage of the cycle of birth and death. The poet now says that the celestial beings have tried to worship Him with their knowledge of scriptures and by using their supreme intelligence. I am now going to worship Him, the First Tirthankara. It is worth noting that because of these two words, 'First Jinendra' (*prathamam Jinendram*), we know that this stotra is composed in the praise of the first Tirthankara, Rishabhadeva. Nowhere else has the name of Rishabhadeva been mentioned in this poem. Nowhere has the poet mentioned these two (*prathamam Jinendram*) words or other similar words elsewhere in the poem. It is because of these two words alone, that we know what the poet describes as He or Him or the Lord is no one but the first Tirthankara, Rishabhadeva. Usually in other Jain poetry we find the Tirthankara's names written again and again. This is not the case in this composition.

Verse No. (3) "O Lord, you are the one who is worshipped by the most intelligent ones and I on the other hand is trying to worship you (eulogise you) without having any intelligence, this seems like an shameless act." This is like an act of a child who wants to get hold of an image of the moon reflected in the water.

Comment: The poet says that I must be a shameless person who tries to praise the Tirthankara who has been usually praised by super intelligent ones, not by an ordinary being like me. The poet also says that this is like a case of a child who sees the image of the moon in the water and tries to get hold of it. The poet compares his attempt at composing this recitation to that of the attempt of an ignorant child.

Verse No. (4) O ocean of virtues! Even the guru of celestial beings, with their immense wisdom is not capable of praising your virtues, which are as blissful as the moon. Who can swim across the ocean, which is infested by crocodiles and is lashed by the hurricane wind blowing at the time of the destruction of the universe, with his bare hands? (No one can)

Comment: The poet has used the word ocean twice (once as *samudra* and then as *ambunidhi*). The first time he says you are the ocean of virtues and the second time he talks about the ocean which is raging with fierce storms. Both these oceans are hard to cross/attain. The first ocean is the ocean of virtues that an ordinary mortal cannot fathom and the other ocean is the ocean we know, the mighty sea.

Verse No. (5) (The poet admits his inability to sing the song of praises) "O the Lord of ascetics! It is only because of the devotion that I have embarked upon composing this stotra, in spite of my lack of power (worthiness). This is like an act of a mother deer who would forget about her own strength, and because of the love towards her offspring, confront a lion if it comes to protecting the child from that lion."

Comment: The poet says that I am like that deer. I too have no ability but because of the devotion I have now prepared myself to sing your praises. Therefore the reason for the composition of this stotra is the only one, devotion (*bhakti*) to the God.

Verse No. (6) I possess little knowledge and therefore I am an object of ridicule to the scholars but your *bhakti* makes me (or compels me) to sing hymns in praise of you. This is like a cuckoo who, in springtime, suddenly starts singing with a sweet voice on seeing the mango sprouts.

Comment: There is always one pitfall when one opens one's his mouth in front of the other learned ones, and that he may be ridiculed by the people surrounding him. Mäntungächärya says here that his devotion provides the solid reasons why he embarked upon composing this verse.

Verse No. (7) O Lord, by singing your hymn, the sins of mortals, which have been accumulated in various births, is automatically annihilated. Just as the rays of the sun dispel the darkness of the night even if it (the darkness) was as black as the bumblebees.

Verse No. (8) I have composed this verse with the belief that, though I have less intelligence owing to your powers, this work of mine will attract the attention of noble people just as even a drop of water shines like a pearl when resting on the petal of a lotus. (This way good people would appreciate my verses because the verses have been composed in praise of you. Even a drop of water looks like a pearl when it is sitting on the edge of a lotus petal.)

Verse No. (9) Let alone your stotra which can destroy all the faults, just the narration of your life can annihilate all the sins of mundane beings. The sun makes the lotus buds in the lakes bloom (at dawn) even though it is millions of miles away.

Comments: The poet of such compositions usually mention that the Tirthankara or the Deva praised by him can remove all obstacles and the recitation of such stotras is the auspicious thing to do. This stotra is no exception. Mäntungächärya now firmly states that the utterance of the names of Jineshvaras alone can destroy evils and sins. This way he has tried to strengthen the faith of himself and that of other devotees.

Verse No. (10) O the Lord of all beings (*bhootnätha*), O the jewel of the universe! (*bhuvan-bhushan*), it is not surprising that people who praise you become virtuous, adorned with merits, like yourself. What is the use of Him who does not make others, who have taken refuge unto Him as prosperous as Himself.

Comments: This verse is remarkable in its poetic composition because the syllable 'bhoo' has been used repetitively. (*nathyadbhootam bhoovan bhushan bhootnäth, bhootairgunai bhoovi.......*) In Indian poetry such repetitions are called *anupräsha*. Other examples of *anupräsha* can bee seen in verses Nos. 26 and 38.

Verse No. (11) Peoples' eyes do not get any satisfaction elsewhere once they have seen you with their unblinking eyes. Who would like to taste the salty water of an ordinary sea after drinking the water of the 'Milky-Ocean' shining like the rays of the moon? (No one.)

Comments: In terms of the poetic charm of the 'jewel in the poetry' (*alankära*) mentioned here is arthäntar-*nyäs*. Two different things have been mentioned here, one is the ordinary sea, the water of which is always salty, and the other is a legendary milky ocean where one can find nectar like milk or milky water. There is no comparison between the virtues of these two. This is known as *arthäntar nyäs* in Sanskrit poetry.

Verse No. (12) O Jewel in the crown of the three worlds! In this universe, certainly there are only as many atoms possessing the melodious peace (*shänträga ruchi)* as you are formed of, because there is no one as elegant (*rupam*) as yourself.

Comments: Here an unique statement is made. The poet assumes that there are good and bad atoms in this universe. Some people are made of good atoms and some are made of bad. Even there is a degree in goodness. Any one formed out of the best atoms is not seen nowadays because Lord Rishabhadeva is made up of these atoms and there were only that many atoms in the universe.

As regards the poetry, the poet has used 'jewel in the poetry' (*alankära*) called *anumän* (presumption). It is assumed that the Lord is made of the particles, which have certain divine qualities.

Verse No. (13) Where is your face which steals the eyes (*netra-häri*, attracts) of the celestial beings, humans and serpent gods and which far excels the standards of comparison with the worlds, and where indeed is the moon which has spots and which become pale like the leaves of the pändu tree on the break of day.

Comments: Here the poet attempts to compare the face of Rishabhadeva with the moon but he himself says that the comparison is futile because the moon fades at dawn, whereas not only the brightness on the face of Rishabhadeva remains constant but the shine far excels the standards of comparison.

Verse No. (14) O Lord of the three worlds! Your infinite virtues that are like the glow of the full moon are going beyond the universe. Who can prevent those virtues to move anywhere they want to, once they have taken refuge unto you. (No one.)

Verse No. (15) It is not surprising that even the heavenly (celestial) nymphs could not pollute your mind by their tempting gestures. Will the peak of the Mandär mountain be moved by the wind blowing at the time of the doomsday ?

Verse No. (16) O Lord! You are the lamp which is free from smoke and which has no wick. This lamp does not need any oil and even the winds which moves the movable does not affect it. You are that divine lamp, the light of the world.

Comments: Here Mäntungächärya may have compared the smoke with the aversion (*dwesh*). The wick is the wick of lust. The oil is that of attachment and the light is the light of supreme, infinite knowledge. Worldly obstacles cannot shake off this knowledge. This lamp or divine light of knowledge brightens or enlightens the whole universe.

In Sanskrit poetry the whole comparison is known as 'Exaggeration by comparison' (*vyatirek alankära*). In this, usually a person's (or object's) attribute is compared to certain other phenomenon but the poet tries to say that the one which has been compared is better then the thing mentioned in comparison. Here the Lord is compared with the lamp but the comparison does not end there. He actually is better than lamp.

Verse No. (17) O Lord of the ascetics! Your glory is greater than that of the sun, because neither of you ever set, nor are you engulfed by the planet Rähu (your brightens is not hindered by any eclipse. As per ancient Indian belief, the planet Rähu swallows the sun for the time that causes the eclipse of the sun. In a similar way the Rähu can eclipse the moon also. (The next verse talks of the eclipse of the moon). Moreover you brighten the whole world all of a sudden (in a flash) and your glorious radiance is not obstructed by the clouds.

Comments: Here the composer of the poem has provided us with few similarities. The sun is the sun of omniscience. The omniscience of Lord does not wither or set. Passions do not eclipse super knowledge. His glory is not obstructed by the clouds of karma. (Karma obstructs the true qualities of the soul. Here in the case of the Tirthankara, the clouds of karma cannot obstruct His shining glory.)

Like the previous verse, the poet has also used 'exaggeration by comparison' (*vyatireka alankära)* in this verse.

Verse No. (18) O Lord! Your lotus like face is like the moon with an extraordinary shine. It always shines bright (in the sky), it has destroyed the darkness of illusion

(*mohaniya karma*). It cannot be engulfed by the planet Rähu or obstructed by clouds. It possesses immense lustre and brightens the world.

Comments: After comparing the glory of the Tirthankara with that of the sun, now the poet compares Him with the moon in a similar way. The poet here provides two similarities. Here again, first the poet clearly uses the word *'dalit moha'* which means that illusion-causing karma is destroyed. The moon which rises and sets in the sky has waxing and waning phases but the lotus like face of the Lord is so bright and is never affected by such phases.

Again the use of 'exaggeration by comparison' *vyatireka alankära* in poetry is seen here as in the previous two verses. The Lord's face has been compared with the moon, but again the one which has been compared is better than the object of comparison.

Verse No. (19) What is the use of the moon at night and what is the use of the sun during daytime? Because your moon-like face is capable of dispelling the darkness of the world. What will be the use of the clouds, which are surcharged, with the burden of water once the crop of rice is fully-grown. (i.e. There is no need for rain to fall once the crop is fully ripe. We do not need the brightness of the sun or the moon when the Tirthankara is here.)

Comments: Here the poet takes us on a different level altogether. After comparing the Lord's glory with that of the sun and the moon, the poet now says a different thing. He says: 'But why we need the sun and the moon...when we have our Lord?'

Verse No. (20) The knowledge of Hari (Hindu God of sustenance- Vishnu), Hara (Hindu God of destruction, Shankara) and the other Gods do not shine as bright as they do in your case. The rays of light attain its magnificence when they fall on a diamond, but the same rays would not seem as bright when they fall on a piece of glass.

Comments: Here the poet talks of the knowledge. It is not that Hari, Hara and the other Gods are not knowledgeable. What the poet attempts to say is that the same type of knowledge attains more lustre in this case. The knowledge is like rays of light. The brightness also depends on how the rays are reflected. In the case of the Tirthankara, the knowledge seems more enlightening like the rays of light that seem brighter when they are reflected on the diamond.

Here a question may be raised. Is the poet trying to compare the Gods of one religion with that of another? Hari, Hara and other god Brahmä (not mentioned here) form the trinity within the Hindu belief system. Brahmä is the creator God, Vishnu or Hari is the God who sustains and maintains everything, whereas Shankara or Hara is the God of destruction. This is the way of the universe as per Hindu belief, and way the wheel of time remains in perpetual motion. Where there is creation there always is an end; where there is an end, the new thing (result) emerges. The Jains also believe in this type of cycle. Lord Mahävira had said three words in his sermon. Things are created (*upanneivä*), things exist in a state as per their qualities (*dhuveivä*) and things do perish (*vigaievä*).

This is the eternal truth and the essence of knowledge. When Lord Mahävira uttered these three words, His disciples understood and interpreted the nature of the substances in the universe. The nature of human qualities can be explained on this basis. The Jain scriptures were compiled on the basis of these three words.

It seems that there was a general trend that one had to praise the God or Gods of one's own religion, and maybe say that they are superior to the Gods of other beliefs. Prof. Hiräläl Käpadia has said that it is possible that the poet Mäntungächärya was a Hindu[1] Brahmin first and then he had accepted Jainism as his faith at some stage in his life. This verse is perhaps his way of saying what he had observed after obtaining the knowledge of Jainism. The verse that follows now gives a little hint that the poet might have been a Hindu first.

Verse No. (21) I believe it was better for me that I have already seen Gods like Hari, Hara, etc., prior to seeing you, because now, after seeing you my heart has attained complete satisfaction. My mind will not be diverted now from you even in the next birth.

Comments: This verse strengthens the point that Mäntungächärya was a Hindu first and he had later converted to the Jain faith. Many Jain poets have tried to portray the similarities and differences between Jain and Hindu images.

Hindu idols are usually found with all sorts of weapons. If one sees the idol of Hara (Shankara) one can observe that Shankara possesses a trident as his weapon. Hari or Vishnu usually has a chakra in his hand, which is meant to destroy the evil powers. Lord Räma is seen standing with bow and arrow in his hands. Whereas the Jain Tirthankaras' idols are found in a seated or standing meditation posture and they are not holding any weapons[2]. Their faces are shown as the faces of *Veetaräga* (those who have no attachment or aversion). This of course goes with the philosophy of non-violence (ahimsä) and renunciation.

Verse No. (22) Hundreds of women give birth to hundreds of sons but there is no mother whose son could be compared to you. All directions shine with different stars or constellations, but the East is the only direction, which produces (or brings) the collection of brightest rays (of the sun).

Comments: This beautiful comparison is known as *prativästupamä alankära* in Sanskrit poetry. In this type of *alankära* comparison is made indirectly. The poet does not actually say that the Tirthankara's mother is like the easterly direction. He presents two things in front of us separately and makes us compare one with the other.

Verse No. (23) O Lord! Sages believe that you are the Supreme Being, you have the bright colour of the sun, you are spotless and you are beyond the realms of darkness. One can conqueror death by only following your path. O the leader of ascetics (*munindra*)! There is no better path (Shiva) leading to salvation (Shiva-pada).

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[1] P 27 of *Βηακτ≠μαρα, Καλψ≠♠ Manir, Namiuna Stotra*.
[2] *Na shulam, na chapam'* in a poem called *Parmatma Dwatrinshika* by Siddhasena Diwakar

Comments: Here it is interesting to see the use of the word 'Shiva'. Shiva means Lord Shankara in Hindu philosophy. In Sanskrit language, the word Shiva is used to denote all that is auspicious and beneficial. Here the poet uses 'Shiva' first to denote the path and then to describe salvation. In Jain terminology the word Shiva-pada is used while mentioning the 'abode of final emancipation'. Likewise Shiva-sukha is used as the eternal happiness of salvation[1].

The phrase used here to describe the Rishabhadeva viz.: ('ä*dityavarnam tamsah parastät*': you have the bright colour of the sun and you are beyond the realms of darkness) has been found in the Hindu scripture, Shukla Yajurveda[2]

Hemchandrächärya (11th Century Jain äch ärya) has also used this same phrase in his stotra called the *Veetaräga Stotra* .

Verse No. (24) O Lord! You are addressed by the saints as:
imperishable (*avyaya*),
omnipresent (*vibhu*),
incomprehensible (*achintya*),
innumerable (*asankhya*),
first (*ädhya*),
Brahma,
God (Ishvara),
infinite (*ananta*),
the comet which can destroy lust (*anangketu*),
the Lord of yogis (*yogishvaram*),
well-versed in yoga (*vidit yoga*),
many (*anek*),
one (*eka*),
omniscient in form (*gnän swarupam*),
and pure (*amalam*).

Comments: This verse describes the qualities of the Tirthankara. There are quite a few adjectives here, which we will see below in translation:

Here is the further explanation of the above terms:
Avyaya: eternal as far as your soul is concerned;
Vibhu: the one has become omniscient because of destruction of his karma;
achintya : you have a form which is beyond comprehension;
asankhya: the one who is uncountable.
aadhya : you are the first Tirthankara, the first to teach the worldly affairs to mankind;
Brahmänam: the one with attributes of Lord Brahma;
ishvara : you have aishvarya, the divine halo around you;
ananta : you are without end, the soul is eternal and you have attained liberation. God Vishnu is also refereed to as ananta;
anangketu : you are like a comet which destroys cupid, Lord Buddha is sometimes referred to as anangketu;

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[1] *aapo aapo re raj amne □ιϖα sukh aapo*- Famous Gujarati devotional song
[2] 31st Chapter. (*vedahmetam purusham mahantam, aadityavarnam tamsah parastat*

yogishvaram vidit yogam: the Hindu sage Patanjali, who has written the Yoga books, is referred to as *Yogishvara*;
anekam: the one with many virtues;
ekam : as the soul –substance, you are only one;
gnän swarupam : you have attained kevala- gyän;
amalam : you are free from the dirt of karma particles;

Verse No. (25) The wise ones have worshipped you, therefore you alone are the wisest one (Buddha), You are Shankara because you are the benefactor of three worlds. You have laid down the auspicious path therefore you are the creator (Brahmä) and you are considered the best among men (*purushottam* = Vishnu) .

Comments: Here the poet has very cleverly expressed that Rishabhadeva, the first Tirthankara is also the Lord Buddha, He is also Brahma and Vishnu and He is Shankara all in one. The Gods of the Buddhist and Hindu faiths also can be visualised in the Tirthankara Rishabhadeva.

In the opinion of Prof. Hiräläl Käpadia, this verse represents sectarian influence. However other great Jain poets have also composed verses which are similar in tone.
A great philosopher and poet of the Jains, Siddhasena Diwäkar compares the Tirthankara with the other Hindu Gods in his famous poem called the *Parmätam Dwatrinshikä*[1]*:*

Verse No. (26) O Lord! I bow down to you because you destroy the miseries of the three worlds. I bow down to you, as you are the jewel on the surface of the earth. I bow down to you as you are the Lord of the three worlds, and I bow down to you as you make the ocean of mundane existence (*bhavodadhi*) completely dry. (Free us from the cycle of transmigration).

This is a simple yet very meaningful and deeply devotional verse wherein the poet simply bows down to the Tirthankara.

(27) It is not surprising O Lord, that all the virtues - not having found shelter elsewhere- have taken refuge unto you. And you are not seen, even in a dream, with vice elevated by false pride because they find shelter elsewhere.

Verses 28 to 31 in the Shvetämbara version and the verses 28 to 35 in the Digambara version describe the guardians or divine happenings when a Tirthankara is preaching. These happenings are called *pratihäryas*. I have discussed the point about Pratihäryas in detail whilst discussing the argument about the total number of verses in the Bhaktämara Stotra.

It is widely believed that there are eight divine attributes (*pratihäryas*). But the Bhaktämara Stotra has been found in two versions. The Shvetämbara version has only four *pratihäryas* (which means the whole stotra consists of forty-four verses. Verses found in the Digambara version only are given at the end of the forty-four verses as the Digambara version has all eight *pratihäryas*, making forty-eight verses in all.

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[1] *'Rushikesh Vishno, Jagnnath jishno, Mukundachyuta, shripte vishvaroopa'*

(The whole debate as to which version is right is somewhat sectarian but I have examined all the points critically earlier in this book.)

The eight divine attributes are:

1. Whenever the Tirthankara is seated in his assembly to deliver a sermon, He is seen seated under an Ashoka tree.
2. He is seated on a special throne (*Simhäsana*).
3. The celestial beings or demigods are in attendance gently fanning their whisks (*Chämara*).
4. Always there is a three- tier canopy above the head of the Tirthankara (*Chhatra*).

The remaining four *pratihäryas* are:
1. Celestial beings are playing the wind instrument called a *Dundubhi*: a sign of glory and victory.
2. Celestial beings are showering beautiful flowers (*pushpa*).
3. There is a halo around the face of the Tirthankara.
4. The language of the Tirthankara can be understood by all living beings including animals.

Verse No (28) When you are seated under the high Ashoka tree, the rays emanating from your perfect and shining body radiate upwards like the rays of the sun located adjacent to the dense clouds, and dispels darkness.

Comments: This is the first divine attribute, an Ashoka tree. There always is a tree where the Tirthankara is seated for His sermon. The name of the tree is Ashoka. In Sanskrit Ashoka also means no misery or no sadness (a - shoka. the first 'a' denotes negativity as in Ahimsä, non-violence)

The height of the tree is usually twelve times the height of a Tirthankara. The first Tirthankara Rishabhadeva was the tallest, so the tree in His case is also the tallest one.

According to the *Samväyanga Sootra*[1], another tree is seen on top of the Ashoka tree. That tree is different in the case of each the Tirthankara. It is usually the same tree under which the particular Tirthankara had attained infinite, supreme knowledge (*kevala gyän*). Whether the height of another tree is calculated, that the total height is twelve times, is not quite clear.

Verse No. (29) (The second attribute: throne or lion- throne (*Simhäsana*).

When seated on a lion- throne with multifaceted jewels, your bright and golden body shines like the disc of the sun radiating rays under the sky, seated on the summit of the eastern mountain.

Comments: The first Tirthankara had a golden complexion as per the description of His body. That is why we can see here that the poet has used the word ‘golden body’.

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[1] *Βηακτ≠μαρα Καλψ≠♠ Mandir Satika*. Page 67, Published by Jain S M Sangha, Surendranagar. 1997

(30) O Lord, when the whisks (*chämara*s), which are as white as the flowers of kunda, are gently fanned either side of your handsome and golden body; your body looks like the Meru (mountain) from the peaks of which flows the streams of pure water, white as the fresh moon.

Comments: The poet has given us here just one long sentence but the comparison is really beautiful. It shows how the poet has imagined this third felicitation. It takes us on a mountain where the gentle streams are flowing. He then reminds us of the Tirthankara seated in His sermon.

Here the poet has given us many points in one long sentence: The body of the Tirthankara is golden and handsome. The whisks are as white and pure as the flowers of the Kunda plant. When the celestial beings stand either side of the Lord and gently move (fan) the whisks up and down. This gives an appearance of a stream gurgling down (flowing from) the mountain, Meru.

Verse No. (31) The three canopies (*chhatra*), adorn the space over your head. These canopies are like a white glowing moon that has prevented the heat of the rays of the sun. The beauty of these canopies is greatly increased by the swinging pearls (on them), which again proclaim your supremacy over the three worlds.

(Note:- From here onwards the numbering of Shvetämbara verses and Digambara verses differ. I have maintained Shvetambara numberings.)

Verse No. (32) (After the above four felicitations one of the thirty-four divine excesses is mentioned here, and the poet again very beautifully describes how it is done.)

Translation: O Jinendra, the gods place divine golden lotuses under your feet wherever you are about to walk (and when you walk). Your feet surrounded by the blooming golden fresh lotus shine because of the rays (emanating) from your finger-nails.

As regards poetical charm, this verse has *anupräsa alankära*. i.e. the repeated use of the letter 'p'[1] in six different words adds to the beauty of melodious singing.

Verse No. (33) O Jinendra, the kind of the splendour and lucidity (seen in yourself) at the time of the discourse cannot be compared to anything else. The brightness of the sun, once the darkness has been dispelled, is something, which cannot be compared with the light of the stars or planets.

Now the poet mentions eight types of fear in eight verses and states that the name of the Lord and His worship can free man from these fears.

First comes the fear of elephants.

[1] *punja, paryulasanna, padau, padani, padmani, parikalpayanti*

Verse No. (34) Those who take refuge unto you are not terrified on seeing a wild mammoth elephant (*airävat*), whose (elephant's) anger is increased by humming bees whirling round his temples, and who is dirty with the trickling thick liquid rushing towards him.

Verse No. (35) The second fear is of lions.

Even a lion who has torn open the temples of an elephant and scattered around white pearl-like drops (trickling rut) which have turned crimson with the blood - and who (lion) is ready to pounce upon its prey, does not attack the ones who have taken refuge under the shelter (mountain) of your divine feet.

Verse No. (36) The third fear is that of fire.

Recitation of your name is like water, which completely extinguishes the fire, which is emitting big flames and which has been intensified by the doomsday hurricane and which seems ready to destroy the whole world.

Verse No. (37) The fourth fear is that of snakes
That man who possesses the snake-charming knowledge (*näg-damani*) can cross the path of a deadly snake- The snake who is seated with raised hood and whose eyes are red with anger and has turned dark blue, like the throat of an intoxicated cuckoo.

Verse No. (38) The fifth fear is that of an army in battle.

The army of mighty kings, where the horses are running at full gallop and where the elephants are making fierce noises by roaring, is immediately destroyed on the battlefield by praising you, (it is) like the darkness (which is destroyed) when pierced by the sharp ends of the rays of the rising sun.

The sixth fear is that of the war itself.

Verse No. (39) Those who take shelter under the lotus grove of your feet gain victory by vanquishing the unconquerable enemies in the war which is horrible on account of the warriors being impatient to cross the powerful streams of blood gushing forth from the elephants pierced by the pointed ends of lances.

Verse No. (40) Those who remember you fearlessly, reach (the shore) even when they are sailing in a vessel floating on top of the rising billows of the ocean, the ocean wherein a submarine fire is always burning and which is the abode of the ferocious and excited crocodiles and alligators.

Verse No. (41) The mortals, bent down under the burden of the dreadful disease of dropsy, who are reduced to a deplorable condition and who have lost all hope of surviving, fully recover and become most handsome (*makar- dhvaj tulaya roopa*), when they anoint their bodies with the nectar like particles taken from your lotus feet.

Comments: Here the poet uses the word *makar-dhvaja tulya roopa* meaning a man becomes as handsome as the Kämadeva, a Hindu god who was famous for his handsome body.

Verse No. (42) Those men whose limbs are tied from head to toe in heavy chains, whose thighs have been bruised by the edges of the chains, become at once free from the fear of bondage by meditating upon your name (or by chanting your name).

Verse No. (43) (In this verse the poet summarises the fears, which have been mentioned in previous verses).

Those wise ones who recite this hymn of praise are always free of the fears of the wild leaders of the elephants, the kings of the animals (lions), forest fire, snakes, wars, oceans, dropsy and bondage. In fact, fear itself is afraid of them.

Verse No. (44) O Jinendra, the Goddess of wealth, Lakshmi, is compelled to come to Mäntunga, who chants this multifaceted verses with devotion. (The underlined sentence can also be translated as 'who wears the garland of multicoloured flowers woven by me'.)

Comments: Different meanings of various words in this verse.
(1) Mäntunga means the name of the poet. Or Man- tunga could mean a person with honour and pride, a person who is elevated to the higher position due to his devotion
(2) Lakshmi means Goddess Lakshmi, wife of Vishnu, or Lakshmi here can be interpreted as the final liberation, nirväna.
(3) Garland of flowers is either a garland in the normal sense or it can be taken as the poem composed of beautiful words.
(4) Wearing the garland round the neck (*kantha*) has another meaning too. This could also mean remembering and reciting by the throat (*kantha*).

Now we will see the four more verses of the Bhaktämara Stotra, which are found in the Digambara version. These verses, as mentioned before, are the remaining four divine attributes (*pratihäryas*). As there are eight *pratihäryas* altogether, and four have been already seen in the Shvetämbara version of the stotra, here is the other four.

Verse No. (32) The deep and high sound of the wind instrument, *Dundubhi*, which spreads in all directions and which can grant the wealth of auspiciousness and which proclaims the victory of the propagator of the true religion, plays the tunes of your fame (*yasa*).

Verse No. (33) "When the flowers, mixed with fragrant drops of rainwater are falling down in the gentle breeze, from trees like the Mandär, Sundar, Nameru and Supärijäta (names of the trees) it gives an impression as if the shower of your gentle words is falling."

Verse No. (34) The glorious halo (*bhä-mandal*) around you which surpasses the brightness of all luminous objects in the universe, dispelling darkness of the night, is more bright than countless suns put together and still it seems as cool and soothing as the moon.

Verse No. (35) Your divine speech is most suitable for all beings who seek the path of liberation, it cleverly teaches the true religion in three worlds, it is clear in its meanings and it's language is understood by everybody.

Comments: The Digambaras believe that when a Tirthankara sits in the assembly for His sermon (*samovasarana*), He does not really utter any words but still He can be heard by all beings, including animals, in their own language and dialect.

2/1.9 Poetry in the Bhaktämara Stotra

A meter (*Chhanda*) used in composing this poem is called the '*Vasant-tilkä*' meter. To know something about the *Vasant-tilkä*'s composition, we will explore the types of meters in Sanskrit poetry:

There are two main types of meters in Sanskrit and Präkrit poetry.

The first type called *aksharmel chhanda,* is related to the number of letters/syllables. Here number of syllables in each line is fixed.

The second type of meter *matramel chhanda,* is based on the length or emphasis of a syllable/letter. Emphasised syllables are sometimes derived from the combination of a single letter plus another half letter. This way a mäträ (emphasised as well as non-emphasised letters) measured. The emphasised letter/syllable takes slightly longer time in pronunciation and the singing is affected, which is why the unit of measurement is a mäträ). This way *matras* are counted and not the number of letters.

The Bhaktämara Stotra is composed in the *aksharmel chhanda*. i.e. In this composition, the number of letters in each line is fixed and remains constant. Further more this particular composition within the *akshar-mel chhanda* is written in the *Vasant-tilkä*.

Composition of the *Vasant-tilkä*:
In the *Vasant-tilkä* each line must have 14 letters/syllables
Let us see the first few lines of the Bhaktämara Stotra.

Bhaktämara-pranata-maulimani-prabhana
mudyotakam dalita-päpa-tamovitänam |
samyak pranamya jina pädayugam yugäda-
välambanam bhavajale patatäm janänäm || 1||

In the Sanskrit alphabet, the syllables in the above verse are like this. Those who do not know the Sanskrit alphabet it may be slightly difficult to see this but the key is pronunciation. As for example below Bha is one letter/syllable. Just to take one example, when you say CAR it is made up of two syllables. The syllables are CA and R. Because you cannot separate C and A when you speak CA in the word CAR. This way, we can see that the whole first verse is written syllable by syllable as below. Now if we count the syllables in every line we will see that each line contains fourteen syllables.

Bha kta ma ra -pra na ta- mau li ma ni -pra bha na -

1 2 3 4 5 6 7 8 9 10 11 12 13 14

mu dyo ta kam da li ta -pa pa- ta mo vi ta nam |

1 2 3 4 5 6 7 8 9 10 11 12 13 14

sam yak pra na mya ji na pä da yu gam yu gä dä-
1 2 3 4 5 6 7 8 9 10 11 11 13 14

va lam ba nam bha va ja le pa ta täm ja nä näm || 1||
1 2 3 4 5 6 7 8 9 10 11 12 13 14

The *Vasant-tilkä* also has one more characteristic and that it also contains the composition of mäträs within it.

To check the mäträs, one has to separate the lines of poems into groups of three syllables. In this case because there are fourteen syllables in each line, we can group the first twelve syllables into four groups each having three syllables. This way four times three will be twelve syllables. Last two syllables will simply be written on their own.

Let us see the grouping of poem's first line:

Bha ktä ma ra -pra na ta- mäu li ma ni -pra bhä nä -
----------------- ------------- ------------- ----------------- --- ---
Here we have now four groups of three syllables each and the last two loose syllables. In each group the letter is to be identified as short or long syllable.

In Sanskrit poems a letter/syllable can have one or two mäträs. A normal and easy way is to check the pronunciation. The letter/syllable on its own, or a short one, is considered short with one mäträ, and the one with a long pronunciation is considered one having two mäträs.

For example, the sound B in Bus or But is small (laghu) and when you write Ball it sounds like B-O-L here BO is also small because it is a short sound, but if you write Bowl then the pronunciation would be:
BAU - L. Here BAU is considered one long syllable.

In the *Vasant-tilkä* form, four groups and two single syllables should be like this:
S S L S L L L S L L S L S S (S for short and L for long syllables).

One can check the whole poem and see that the Bhaktämara Stotra does follow the rules of the *Vasant-tilkä* meter. It can be seen that writing poetry and sticking to a particular composition was not an easy task. The methods above explain how a *Vasant-tilkä* meter is composed.

Now we will see one more interesting aspect of this poem.

2/1.10 'Gems' in the Poetry (*alankära*)

Sanskrit poetry is also renowned for its poetical charms (*alankära*). An *alankära* simply means a jewel. In addition, indeed *alankära* makes any poetry more beautiful and sweet.

Alankäras are broadly classified into two categories:

Alankäras of words,
Alankäras of meanings of words or sentences.

Alankäras of words are of three types. Sometimes you would see any one letter being used again and again in anyone particular line. This gives a certain impact to the poetry.

Example:
Verse No 23: first line

tvamämananti munayah paramam pumänsa-

This line uses the letter 'm' repeatedly. The poet Mäntungächärya has used this *alankära* in many places. Verse No. 32 uses a letter 'p' repeatedly as we have seen before.

The second type of 'gems of words' is the repetition of any one word. As for example- the verse No. 26 uses the word *tubhyam* repeatedly

tubhyam namastribhuvanärtiharäya nätha |
tubhyam namah kshititalämalabhushanäya |
tubhyam namastrijagatah parameshvaräya,
tubhyam namo jina ! bhavodadhi shoshanäya || 26 ||

The third type of the '*alankära* of words' is the rhyming of words in different lines.
This is extensively noticed in the whole poem. We will see two examples.

Verse No 7:
tvatsanstavena bhavasantati - sannibaddham
papam kshanät kshayamupaiti sharira bhäjäm |
äkranta - lokamalinilamasheshamäshu
suryänshubhinnamiva shärvaramandhakäram || 7||

The last syllables of the first, second and fourth line rhyme because of the common ‘am' in them. Rhyming in English poetry is also very common and it provides rhythm in singing.

The second category of the *alankäras* is that of the '*alankäras* associated with meaning or comparisons'

Some examples are as below:

Verse No. 11: The poetical charm of the *alankära* mentioned in this verse is called the arthäntar-nyäs. Two different things have been mentioned here, one is the ordinary sea, the water which is always salty and the other is a legendary milky ocean where one can find nectar like milk. There is no comparison between the virtues of these two. This is known as the arthäntar nyäs in Sanskrit poetry[1] .

Verse No. 12 As regards the poetry, the poet has used the *anumän* (presumption) *alankära*. It is assumed that the Lord is made of the particles, which have certain divine qualities.

Verse No. 17 also suggests similar type of comparison.

Verse No. 22 Here the beautiful comparison is known as the *Prativastupama alankära* in Sanskrit poetry. In this type of *alankära* comparison is made indirectly. The poet does not actually say that the mother is like the East. He puts two things in front of us separately and makes us to compare one with the other.

2/1.11 Stories Associated with the Bhaktämara Stotra

The following stories have been taken from a book of commentary on the Bhaktämara Stotra. The book, Gunäkar Vritti, by a 15th century Jain monk called Gunäkar Soori has been regarded as an authentic source for studying the Bhaktämara Stotra. Most of the stories are of a person or persons who were rescued from their troubles by the Goddess Chakreshvari. Chakreshvari is the attendant deity of Rishabhadeva, the first Tirthankara. People believe that the Goddess Chakreshvari helps a person who recites or worships the Bhaktämara Stotra.

Story No.1 (Power of verses Nos. 1 and 2)

This is the story of King Bhoj who ruled the kingdom of Mälwä. Once a member of the priestly cast (Brahmin) came to see the king. He paid his respects to the king and informed him of Mäntungächärya and the Bhaktämara Stotra. He said that people talk about the miraculous powers of the mantras of the Bhaktämara Stotra, but the king should try and find out if there is any truth in them.

The king was also very eager to know how the mantra works and whether there was any truth in the belief that the Bhaktämara Stotra has some miraculous powers or not.

Meanwhile, someone mentioned that there was a merchant in the town whose name was Hemshreshthi. The merchant knew the Bhaktämara Stotra very well. The King asked Hemshreshthi to come to his court and explain all about the stotra. Hemshreshthi was too willing to show and prove the miraculous effects of the Bhaktämara Stotra but he said that he would do something about this only after three days.

Three days passed and nothing happened. The king was very anxious to see something. As the merchant Hemshreshthi did nothing, the king thought that this was the time to act and test Hemshreshthi's faith.

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[1] P 31 Ηιρ≠λ≠λ Κ≠παδια's book *Βηακτ≠μαρα, Καλψ≠♠ Mandir, Namiuna Stiotra Vrutti)*

The king ordered his men to tie Hemshreshthi and lower him into a deep well. Hemshreshthi did not utter a single word of complaint. He started reciting the Bhaktämara Stotra. Due to the power of the stotra the goddess Chakreshvari came to him and released him from his bondage. The goddess then tied the King whilst he was seated on his throne and told him that the only person capable of releasing you is Hemshreshthi who is in the deep well.

The poor king had no alternative but to ask for Hemshreshthi's help. The king's servants went to the well and tried to release the merchant. The merchant, of course, was not tied and came out of the well. He went to the palace and started reciting the Bhaktämara Stotra. First two verses were recited. The merchant then sprinkled the holy water on the king. All the straps and bands were immediately broken. The king apologised to the goddess for his mistake and he was thus convinced of the power of the Bhaktämara Stotra.

Note: Making the water holy and then sprinkling it on someone's head has been mentioned in many verses, but the complete procedure or method is not explained.

Story N0 2 (Relating to verses 3 and 4)

In the town of Ujjaini, there lived a Vanik by the name of Sumati. Sumati was a poor man but he was very religious and honest. Once a Jain monk came to the town. Sumati went to hear his lecture. Sumati listened to him very carefully and after the discourse he went to greet the monk and very humbly said: "Sir, what you have said is very nice and very useful but a person like me, who is very poor and struggling to earn his living, can hardly find time to do any religious activities. My immediate worry is to feed my family. How can I do all the things you have mentioned." The monk was very kind-hearted and told Sumati: "Sumati, I will teach you two verses. These are verses No 3 and No 4 of the Bhaktämara Stotra. Please recite them everyday." Sumati religiously started reciting those two verses everyday.

Once Sumati was travelling in a boat with other people. There in mid sea the boat started capsizing in a heavy storm. Sumati recited the two verses of the Bhaktämara Stotra. On hearing the verses, the Goddess Chakreshvari appeared in person. The Goddess gave him some precious stones and asked him to go back to his own town. Sumati went back home. He sold the gems given by the Goddess and became quite rich. All this happened due to the miraculous power of the Bhaktämara Stotra.

Story No 3 (About verses Nos. eight and nine)

There lived a poor man called Keshav in the town of Vasantpur. He was involved in all sorts of sinful activities to earn his living. Once a Jain monk recited a poem to him:

"Religion is the only good thing. Religion gives happiness in this and other worlds. Religion protects a man like the parents who protect their son. Religion is the mine of virtues and giver of the kingdom. Religion shows love and fulfils ones wishes."

Keshav was very much impressed by this and he developed faith in the religion. He also learned the Bhaktämara Stotra and started singing the Stotra for his welfare and peace.

One day he thought: " Those who are wealthy are considered nobles. They are regarded as virtuous and learned. They are (regarded as) good orators and handsome ones. In fact all virtues and attributes lie in wealth."

On thinking this, he decided to go to a distant land and earn money. On his way, in the deep jungle, a lion came up to him. Keshav started reciting the Bhaktämara Stotra and the lion went away. Keshav continued his journey.

Further a field; he met a stranger who was an expert in black magic. That man said to Keshav that there was no need to go to a far far land to earn money, he knew a place where they both could go and get lot of money without much trouble. Keshav agreed to go with the stranger. The stranger took him to a nearby well and said to Keshav. Please go down the well, there you will see a bowl, full of golden liquid. Go and fetch it and we both will be very rich. Keshav was a straightforward man and he trusted this stranger. Keshav climbed down and got hold of the bowl. He ascended to the ground and asked the stranger to hold the bowl so that he could climb out of the well. The other man took the bowl in his own hands but as he himself wanted to keep all the riches, pushed Keshav back in the well. He was badly hurt but he was not a man who would easily give up. He had great faith in the power of the Bhaktämara Stotra. He recited the Stotra and there the Goddess Chakreshvari appeared in front of him. The Goddess pulled him safely out of the well and gave him some jewels.

Once again the Bhaktämara Stotra saved Keshav. Not only that, this time he got some precious gems which made him a very rich person. One more incident happened when he was returning back to his town. He had forgotten his way back and was lost in the forest. He was very tired and thirsty. Again due to help from the Goddess Chakreshvari, he found his way.

Story No. 4 (About Verses Nos. 13 and 14)

A merchant by the name of Satyak was living in the town of Anhilpur. He was a devotee of Pärshvanätha. His guru was the famous monk Hemchandrächärya. Satyak had a daughter whose name was Dähi. Once the Guru Hemchandra taught Satyak and his daughter the Bhaktämara Stotra and advised them to recite it everyday.

Dähi became a beautiful young woman as time passed. Her father Satyak married her to a young and rich man. Once the marriage ceremony was over, the groom's party set out for their own town. Dähi was in the party with her newly wedded husband. During the dinner everyone sat down but Dähi had taken a vow that she would not eat before worshipping God and before reciting the Bhaktämara Stotra.

Thus Dähi did not eat anything. Other people in the party thought that Dähi was sad on leaving her parents and that is the reason she is not having anything.

During the nighttime, Dähi started reciting the Bhaktämara Stotra. On hearing this Goddess Chakreshvari appeared before Dähi. The Goddess said to her: "You don't have to worry my child, I am giving you two garlands now. Take them to Bharuch (town where in-law's were living) and place one garland in the temple of the Tirthankara Munisuvrata and worship Him regularly. This garland is a divine one and the flowers will never wither. The second garland is for you and you should wear it around your neck everyday. This one is capable of destroying all types of poison. Besides these two garlands, I am giving you the footprints of Hemchandrächärya. Worship these footprints as if you are worshipping Hemchandrächärya himself. My child all your wishes will be fulfilled."

Dähi ate her meal after that and did exactly what she was told. The first garland was placed around the idol of the Tirthankara Munisuvrata Swämi and it remained ever fresh. Dähi wore the second one. Dähi, with the help of this garland could help other people in removing poison.

Comment: It is worth pointing out that in this story, the Tirthankara Munisuvrata (20th Tirthankara) was worshipped and not the Tirthankara Rishabhadeva in whose praise this stotra is composed. Moreover Dähi worshipped Jain Ächärya Hemchandra (who lived during 11th century AD.) and not the poet of this stotra Mäntungächärya.

Story No. 5- (About verse No 15)

The story narrates the effect of holy water on Sajjan, the king of Kosala. The water was made holy by washing the feet of a certain monk. After using this holy water, king Sajjan, was able to remove the sufferings inflicted by a bad yogi.

Story No. 6- (About verses Nos. 16 and 17)

Verses Nos. 16 and 17 deal with special magical powers. The story given is that of the son of one Satyasangara. Satyasangara was a great devotee of the Jinas, but his son was a non-believer. One Jain monk made all sorts of efforts to educate him but to no avail. Finally he recited these two verses and invoked the presence of Chakreshvari and requested her to give the boy a glimpse of the horrors of hell. Finally the boy became a believer forever. This story also narrates the efforts made by Jain monks in helping their devotees realise the truth.

Story No. 7 (About verse No. 18)

This is the story of a minister in the kingdom of King Kumärpäl. Kumärpäl and his minister Ambad are historic figures and there have been references to both of them in Jain and Hindu literature. This is perhaps why this story carries more weight.

Ambad was a brave and wise minister. King Kumärpäl was quite happy with him and gave him a large area known as the 'Lat'. Ambad regularly used to recite the Bhaktämara Stotra.

Once Ambad was travelling during the night, but in the deep jungle he lost his way. He recited the 18th verse of the Bhaktämara Stotra with utmost devotion. On hearing this, the Goddess Chakreshvari manifested her real form in front of him and said to

him that she was very pleased with him, and gave him a small image (moorti) of the Tirthankara Chandraprabhu. She also said that now you can ask whatever you want from me.

Ambad asked for a certain gem called *Nagvalli*, which could fulfil his wishes. The Goddess gave him the gem and also a small image of the Tirthankara.

Ambad now found his way through the jungle because of the radiance and the light emitted by the Tirthankara's image.

The story goes on to say that Ambad conquered many territories and had one particular Jain temple renovated in the town of Bharuch.

Ambad could find his way because of the light, which radiated from the image of the Tirthankara. Verse No 18 itself reflects this phenomenon. (Your face is like a moon which always rises and dispels the darkness of illusion, which is never obscured by the bad planet Rähu or by the clouds.......)

Story No. 8   (About Verse No.19)

This story is that of one merchant called Lakshmana, who had learnt the Bhaktämara stotra from his guru. The Goddess Chakreshvari gave him a gem, which, when thrown in the sky, stayed there and illuminated the earth like the moon does.

With the help of the gem, the merchant conquered a contemporary King. Further the story states that the merchant used to retake the gem back from the sky with the help of this verse. This verse, No 19, has the power of attracting things. If one were to read the 7th, 11th, 36th, 37th and 38th syllables, the phrase 'Shivasälini' will become readable as it means the dispeller of fear of calamities.

Story No. 9 (About Verse No 21)

A certain monk, Jivdeva-Soori, was always reciting the 21st verse of the Bhaktämara Stotra. He already had supernatural powers due to the regular recitations of this verse. Once Jivdeva-Soori went to a town named Shri-Devapattan. There was not a single Jain temple in that town. When the monk inquired, he was told that there used to be lot of Jains in the town but most of them had adopted another faith. Further no Jain monk came anymore and the people were deprived of Jain teachings. This was the reason that some Jains who were already there converted to other religions.

The monk Jivdeva-Soori was very sad to hear that. He thought of an idea and went to the famous Hindu temple at Somnäth. People followed him out of sheer curiosity. There, in the temple, Jivdeva-Soori sat down and meditated upon the form of Chakreshvari Devi. Jivdeva-Soori showed the Hindu gods Shiva, Brahma and Vishnu to the people present. By his supernatural power and by the worship of Chakreshvari, he could make other people visualise that even Lord Shiva was bowing down to the image of the Tirthankara.

Story No 10 (About Verse No 22)

This story has an element of rivalry that prevailed between the Buddhists and Jains in the period around the first century AD. The incident narrated here can also be found in the *Pattävali*, a historic document on the chronology of Jain monks. That shows that the monk Khaputächärya did exist during first century AD. The story is similar, however, one important thing that what Khaputächärya managed to do was achieved due to recitation of verse No 22 of the Bhaktämara Stotra, which is not mentioned in the *Pattävali*.

The incident is as follows: One Buddhist scholar by the name of Bahukar was defeated by a scholarly Jain monk (Bhuvanmuni) in the interpretation of religious matters. Bahukar died with the feelings of inferiority and with feelings of revenge for his defeat. He was born as a yaksha and was instrumental in causing obstacles to Jains.

Some Jains went to Khaputächärya and requested him to save them from the continuous harassment caused by the yaksha. Khaputächärya went to the 'temple' where an idol of the yaksha was installed. Khaputächärya did not pay his respects to the idol but there on the floor he lay down in a manner that his feet were touching the idol of the yaksha. On seeing this sign of utter disrespect, some angry people complained to the king of the town. The king ordered his servants to wake Khaputächärya up and teach him a lesson. The servants tried to wake the Ächärya but were not successful as Khaputachärya was only pretending that he was fast asleep. The servants then in anger started beating the Ächärya with sticks but nothing happened to him.

Meanwhile the king got a report from his palace that his queens were in pain as if someone had hit them with sticks. The king at once knew that in fact nothing had happened to Khaputächärya but the sticks due to miraculous power hurt his own queens.

The king went to see the Ächärya and bowed to him. The king also requested the Ächärya to get rid of the evil yaksha from the temple. The Ächärya by his power, which was achieved due to the Bhaktämara Stotra, managed to remove the yaksha from the temple.

Story No 11 (About Verse No 23)

This story too pertains to the accomplishment by Khaputächärya. By worshipping with the 23rd verse he made Chakreshvari appear before him, and she gave him the boon to drive away the evil spirits.

Story No 12 (About Verse No. 20-25)

The story deals with Jitasatru, King of Sauryapura. The queens in his harem were possessed by ghosts and goblins. However, the queens were freed from the spell of ghosts by using the water consecrated by a Ächärya called Shäntisuri. It is said that verses Nos. 20 to 25 are called the Soori-Mantra or those verses contain the Soori-mantra. Some believe that the hidden mantra in these verses is called the Chintämani mantra. The greatness of the Chintämani-mantra is described in the Namiuna Stotra,

also known as the Bhaya-hara Stotra the other work of Mäntungächärya. The Chintämani-mantra is dedicated to Lord Pärshvanätha.

Story No 13 (About Verse No 36)

Lakshmidhara, a businessman in the town of Pratisthänapura, was once travelling through a deep forest. There a forest fire suddenly surrounded them and it was almost impossible to find a way out. Lakshmidhara was a very religious man and used to recite the Bhaktämara Stotra with great devotion. On seeing this fierce fire, he started meditating on the Bhaktämara Stotra. Sensing the devotee's crisis, Chakreshvari appeared before him and told him to sprinkle water consecrated with verse No. 36. Lakshmidhara did as he was told and it is said that the fire subsided in no time.

Story No 14 (About Verse No. 37)

This story pertains to a devout woman called Dadhavratta whose husband once plotted to kill her. The husband got hold of a poisonous snake and put him in the clay pot. That night he told Dadhavratta that he had bought a beautiful garland for her. Dadhavratta was little bit suspicious of the motives of her husband. However, without uttering a single word to him, she started reciting the Bhaktämara Stotra, took the pot in her hand and tried to grab hold of the garland. Her husband looked at her curiously and was hoping that the snake in the pot would kill her. However, to his amazement what Dadhavratta took out of the pot was not a snake but the garland of fresh flowers. Yes, the snake was turned into a garland of flowers because of the prowess of the Bhaktämara Stotra.

Story No 15 (About Verse No 42)

A Jain layman called Ranapäl and his son were arrested on false charges by the Muslim administrator of Ajmer in the late 16th century. They were kept in jail in Delhi. Ranapäl had immense faith in the Namaskära Mantra and the Bhaktämara Stotra. He started meditating at the 42nd verse and completed chanting ten thousand times with full concentration. There he was released miraculously by the grace of the Goddess Chakreshvari.

My Comment: These stories are listed in some detail in the Gunäkar-Vritti, a book by Gunäkar-Soori who lived in the early 16th century. All together there are 28 stories describing the various powers of the various verses of the Bhaktämara Stotra. In almost all the stories, it can be seen that the Goddess Chakreshvari appeared in person and helped the worshipper of the Bhaktämara Stotra. The Stotra itself was composed in praise of the first Tirthankara Rishabhadeva. As Chakreshvari is the attendant deity of Rishabhadeva, she always manifests her real form and helps the person in trouble. It can be noted that various verses have various powers. For example, verse No 42 is recited to free oneself from imprisonment. This is again apparent by looking at the translation of verse No 42 of the Bhaktämara Stotra. Verse No. 42 says: Those men whose limbs are tied from head to toe in heavy chains, whose thighs have been bruised by the edges of the chains become at once free from the fear of bondage by

meditating upon your name (or by chanting your name). This way the stories are associated with the meanings of the verses.

As regards the use of holy water and the consecration of the water, one can find some reference to it in the Brihad Shänti, the ninth and the last of Nav-Smarana. Brihad Shänti mentions washing a metal image of the Tirthankara. After washing the image, water (usually mixed with milk) is poured from a pitcher into a bronze wok-like utensil whilst reciting the Brihad Shänti. This is also called consecrated water and people use it with great faith to alleviate their difficulties. This water is generally sprinkled over one's head and not drunk.

PART-3 The Science of Mantras and Yantras

General (The Tantric System)

The Mantra

Do Jains believe in mantras? The Antiquity of the Jain mantras

The Types of Mantras

Karma and Mantras

Who can Practice Mantras?

The mantra: How it Works

The Basic mantra Aum and other seeds

The Effect of Mantras

What is Japa?

The Types of Japa

The Matrikäs: Vowels and Consonants

The Chakras: Meditation on the Chakras

The Yantras

Mandalas and Yantras

Simple Yantras, Mathematical Tables

How to 'Create' and Worship the Yantra

3/1.0 The Science of Mantras and Yantras (The Tantric system)

The science of mantras and yantras fall under the wider sphere of the Indian Tantric system, and therefore to know the mantras and yantras we will briefly explore the system of Tantra.

The origin of tantra can be traced to the Hindu scripture, the *Atharvaveda*[1]. This text deals with the practical side of life, with man, his protection and security, destruction of his enemies, the use of magic charms, removing evil omens, welfare of the common man, marriage, funerals and so on.

Tantric teachings are an integral part of the religious traditions of India. The word 'tantra' could mean rule, regulation, system or administration. Tantra can be regarded as a branch of knowledge, which offers a systematic, and scientific method by which higher spiritual powers can be achieved in life for the realisation of the self that leads one to the path of salvation. Tantra on the other hand has also earned a bad reputation due to some tantrika's desire to pursue 'black magic' and indulge in sinful activities, i.e.; using the five 'm's. (*Madya, matsya, maithun, mänsa, mudrä*, i.e, wine, fish, sexual activities, meat, money)

The word tantra has been derived from the Sanskrit root *'tan'* meaning to expand[2]. In a basic sense, tantra is a 'mechanism'; it could be a book or a method to achieve an end. Tantra is a compendium of spiritual knowledge

Tantra affirms the importance of the body as a temple for the divine and grants it a sacred reality. Our body is the vehicle for experiencing feelings related to happiness or misery. It is the body through which one can gain enlightenment. In the words of Dr David Frawley- 'the intelligence, which is part of the cosmic mind, reveals itself when we no longer use the body to pursue personal desires but as an instrument of developing higher awareness'

[1] *Atharvveda* published by Diamond Pocket Books Pvt Ltd; 2715 Darya Gunj, New Delhi 110002

[2] *Tanoti vipulanarthan tattva*mantra *smanvitan, Tranam cha kurute yasmat Tantram iti abhidhyate.* (= It is called Tantra because it promulgates great knowledge concerning Tattva and Mantra and because it saves Page 49 *Mantrashshtra* by Mohanlal Jhavery. Published by Sarabhai Manilal Nawab, Ahmedabad 1944.

The tantras attempt to blend two concepts: the motherhood and the fatherhood of God. In the Hindu tantric scriptures, Shiva is described as the father, and Shakti as his consort. In addition, Shiva is the purusha, supreme power in a static force while Shakti is the prakriti, affectionate nature and a dynamic force. Alexis Sanderson, in his essay Saivism and the Täntric Traditions suggest, 'The scriptural revelations of the Saiva mainstream are called Tantras'. This is true as far as the Hindu tantric system is concerned, however, Jains (and Buddhists) have developed their own systems.

The ultimate goal of all tantric practices is the unification of the finite soul with the cosmic soul for which the worshipper (sädhaka) relies exclusively on pure love for the divine mother, the cosmic dynamic energy.

The tantrikas invoke the Shakti (power) of the Divine Mother through yogic processes to awaken the dormant state of cosmic energy. In tantric practices the finite soul or jiva attains to become a cosmic soul (static energy, Shiva) in order to unify with Shakti.

This process of transformation is tantra itself. It can be done either by yogic practices where a aspirant (*sädhaka*) awakens his dormant state of cosmic energy by way of opening the Chakras and thereby making energy rise up the spinal cord. The risen energy (*Kundalini* energy) reaches the top most chakra called the *Sahasträra* Chakra in the brain.

3/1.1 The Mantra:

A single word or short phrase, repeated over again as a focus for thought and sometimes for the purpose of obtaining certain desired results, is called a mantra. The tantra is the whole mechanism, the teachings whereas the mantra represents deity in the form of the power of sound or syllables we utter.

The mantra is considered one of the four types of Yoga. The goal of all Yoga is revelation, union with the divine. Different paths of Yoga have been followed in different ages. In the ancient *Satya-yuga* (the era of purity and truth) the emphasis was on meditation. In the second era called the *Tretä-yuga* sacrifices were recommended. Those sacrifices were the sacrifices of one's desires and not animal sacrifices. In the *Dväpar-yuga* (the age of lesser purity) all forms of worship were encouraged. At present we are living in the *Kali-yuga* (the iron age or black period in terms of purity) and the chanting of the 'Names or the seeds' are the most helpful for the individuals. It is also said that the holy name is the boat by the use of which one crosses the ocean[1]. The *Shiva-Samhitä* says: The first system of Yoga is the Mantra Yoga, the second one is the one which involves physical exercises and postures (*Hatha Yoga)*, the third is based on systematic chanting (*Laya Yoga*), whereas the fourth is the path of meditation (*Räja-Yoga*). Thus it is clear that the system of the mantra is indeed a very ancient one and it is considered a part of yoga practices.

[1] *kali yuga keval nam aadhara-* Swami shivananda

The sages in India have made a detailed study of the effects of sound or sound vibrations. They knew that the power of sound helped in healing process and awakening the Chakras.

Sound vibrations can shatter glass if the vibrations are powerful enough. In Indian history one can read stories of a certain melodious raga called the Malhär. Most talented singers were capable of materialising rainfall by singing the Malhär raga. A story of a famous singer, Tänasena in the courts of Mogul emperor Akbar, mentions this phenomenon.

A mantra however is neither a poem nor a prayer. It is a combination of sacred syllables, which forms a nucleus of spiritual energy. The word *'man'* in mantra means mind, or to think, and the *'tra' means* protection. Therefore the one, which protects the mind, is called *'man-tra'*.

There is perhaps no subject in the Indian system, which is less understood than the mantra. According to the Täntric books, sound is either that of the *'dhvani'* or that of the *'varna'*. The sound of a dhvani is caused by striking two things together and is meaningless. The second is produced in the heart-lotus. It is composed of syllables, words and sentences and has a meaning.

A mantra is not the same thing as prayer. Prayer is conveyed in what words the aspirant chooses. Mantra consists of certain special syllables or words but any set of syllables or words is not a mantra

Every mantra has six aspects: (1) a seer, (2) a melody, (3) the presiding deity, (4) a seed sound, (5) the power (Shakti) and (6) a pillar.

The seers were able to recognise the power of the sound and therefore served as guides. The melody or a raga means chanting a mantra in some sort of harmony. The rate of vibration on which sound is based is an integral part of the mantra. The presiding deity (*Devatä*) is a personal aspect of the God. It is the wisdom that comes from a highest source and is like a single beam of sunlight, a beam that is singled out and given a name so that the disciple can develop a personal relationship with an aspect of the God. The mantra like '*Aum Pärshvanäthay Namah*' would develop a 'relationship' with Pärshvanätha, the 23rd Tirthankara.

Each mantra has a *beej* or seed, which we will explore further later. The name beej (seed) signifies that it has a self-generating power. Just as a seed is hidden within a tree, so the energy of the mantra is the seed from which will grow a beautiful spiritual being. The power is the power of the spoken word. The potency of the mantra is released through repetition until the individual finally comes to his or her deity.

Choice of Mantra:

The choice of mantra is very important because there is a specific mantra for everybody. This does not mean that no two individuals will have the same mantra. There is a particular sound, a particular vibration, to which our body will best respond.

Pandit Dhirajläl Shäh gives the following six definitions of a mantra[1]:

1. The combination of letter(s), phrases, which are worth reciting repeatedly, are called mantras.
2. Those recitations, which help in removing fear, are called mantras
3. The recitation, which helps in the automatic purification of one's thoughts, speech and conduct and helps in the concentration of one's mind is called a mantra
4. That combination of syllables and phrases which helps in understanding the scriptures is called a mantra
5. When a guru secretly gives his pupil a certain syllables or phrases for recitation, this is called a mantra.
6. If the recitation of certain syllables or phrases brings a desired result then this recitation is called a mantra.

I have tried to explain point No. one separately. As regards the second point, I have listed types of fear whilst discussing the Bhaktämara Stotra. Pandit Dhirajläl has listed following sixteen types of fear[2].

1. fear of water,
2. fear of fire,
3. fear of poison,
4. fear of snakes,
5. fear of effect of bad planets,
6. fear from the kingdom (fear of rulers),
7. fear of disease,
8. fear of war,
9. fear of demons,
10. fear of enemies,
11. fear of plague and cholera ,
12. fear of bandits and thieves,
13. fear of something happening to the crops in the field (no rain, excessive rain, insects etc),
14. fear of wild animals,
15. fear of ghosts,
16. fear of witches.

It is stated that mantras provide protection from these fears. I have mentioned most of these fears in the discussion of the Bhaktämara Stotra because many verses of the Bhaktämara Stotra are believed to be helpful in removing such fears.

Points three and four are quite vague but it is obvious that repeated recitation of a mantra may help in the concentration of the mind, and may help in the proper understanding of scriptural knowledge.

While explaining five, Pandit Dhirajläl says that a guru whispers a certain sacred letter(s) or the combination of these letters (or words) in the ear of his disciple. The

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[1] *Hrimkara Kalpataru* P 47, Mantra-Vigyan Page 29 to 32, Both by Πα♠♥ιτ Δη≈ραφλ≠λ □≠η, Padma Prakashan , Bombay.
[2] *Mantra- Vigyan* Page 30, Πα♠♥ιτ Δη≈ραφλ≠λ □≠η.

disciple then accepts this as his own personal mantra and recites and worships regularly.

As regards six, Pandit Dhirajläl Shäh says that it is not absolutely necessary that a guru is required for giving a mantra. One can find a suitable combination oneself and worship that combination. If that combination of letters or words helps him spiritually or physically that can be regarded as his own personal mantra.

3/1.2 Do Jains Believe in Mantras? The Antiquity of the Jain Mantras

Scriptures, which existed before the time of Mahävira, were called *Purvas*. These scriptures are extinct but details as to what was in those scriptures are still available. A tenth *poorva* called the *Vidyänupraväda* contained details of the mantra practices. The term *vidyä* was used to describe the science of the mantra.

Poorva means 'what happened before'. It would be safe to assume that *poorva* literature did exist and flourish during the time of Lord Pärshvanätha, the 23rd Tirthankara i.e. around ninth century BCE. In the *Bhagvati Sootra*, which was composed after Mahävira, the last and the 24th Tirthankara, we can find descriptions of those well versed in the *Nimitta Shästra.* These persons were the followers of Pärshvanätha's philosophy. This shows that the *poorva* literature also existed during the time of Mahävira. In the Ägama called the *Uttarädhyayan Sootra*[1], there is narration of a monk Keshi, who was a follower of Pärshvanätha's tradition. Keshi was a scholar and knew the mantra practices. This shows that Jains did possess the knowledge of the mantra science well before Mahävira's time.

This perhaps proves two things. Knowledge of the mantras was common amongst scholarly Jain monks. Worship of Pärshvanätha is more popular and there are more temples of Pärshvanätha than of Mahävira, perhaps due the fact that Pärshvanätha's followers knew and used the power of the mantra.

It is also mentioned in the *Bhagvati Sootra* that Gosälaka, once a follower of Mahävira, went to learn the *Mantra-vidyä* from the monks of Pärshvanätha's tradition. Gosälaka became proficient in the *Nimitta-Vidyä* (predictions and astrological knowledge).

Jain scriptures provide rules as to how a monk should obtain his food by begging. One rule is that he should not commit any of the sixteen faults, which includes use of vidyä, mantra, churna (powders for medicine) or herbs[2].

There are also references to worshipping certain goddesses to obtain material benefits. The Goddess Ambikä appears to have been invoked by various ächärya and laymen for the fulfilment of the objectives of the Jain community. Ambikä helped two great monks Mandeva-Soori and Haribhadra-Soori. Another renowned monk Jinprabha-Soori praises Saraswati and Ambikä.

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[1] *Uttaradhyayan Σ¬τρα* Chapter 23. Translation Πα♠♥ιτ Nanchandraji, Also H Jacobi's volume published by Motilal Banarasidass, Delhi

[2] (*Pindniryukti*- original on page 271

Besides the Goddesses like Ambikä, certain Goddesses called the *Vidyädevis* were worshipped with the belief that they were the goddesses of special sciences (*vidyä*) and mantra power. *Vasudevahindi* of Sanghdäsgani (circa 600 AD) mentions various *Vidyä*-devis.

The *Sootrakritänga* mentions forty vidyäs[1], out of which twenty-eight deal with the mantra etc.

There are several references to vidyäs in the *Paumachariyam*. It is a work composed in year three of the Christian Calendar. About sixty-one vidyäs have been mentioned in this work. A Digambara book, the *Padmacharita*, provides references of miraculous achievements performed through the aid of the mantras.

The *Sthanänga Sootra* - volume two, verse 440 mentions a miraculous power acquired by development of the soul. Verse 776 mentions a power to burn a person to death (*tejo-lesyä*) acquired by performing austerities. Power to extinguish such flames (*sit-lesyä*) is the opposite of (*tejo-lesyä*). The incident[2] where Mahävira employed sit-lesya to protect himself from the effect of tejo-lesyä, released on him by Gosälaka, is famous in Jain narratives. Gautam, the chief disciple of Mahävira, used vidyä to climb the mountain. The *Samväyanga Sootra* mentions seventy-two arts for man, which includes mantras and vidyäs. The *Räyapaseniya Sootra* describes Keshi as being prominent in the knowledge of the mantra and vidyäs.

The *Gyäta-dharma-kathä* Volume 1/14, sootra 99 mentions the knowledge of making medicinal powders and using mantra power. (*Churnayoga and mantrayoga*).

The *Prasnavyäkaran SootraVol*.1, 7 contains several references such as yantras, meaning diagrams for the purpose of driving away opponents. *Vipäk sootra* narrates the story of one Priyasena who would control the kings, lords and others by employing vidyäs and magical powders, making others subservient.

The *Dasavaikälika Sootra*[3] mentions a snake that would suck poison from a bite, compelled to do so by mantrikas (persons who know the mantras). The *Avasyak-niryukti* verse 927 mentions eleven kinds of achievements. These include Vidyä, mantras and Yoga. The *Vyavahära-Pithikä*[4] prescribes contemplation through the Panch Parmeshtin Mantra, in a case of ill omen.

It is believed that Pärshvanätha's followers employed the science of astrology, involving use of the mantras and vidyäs for obtaining the necessities of life. Dharnendra, the principal attendant deity of Pärshvanätha is connected with the origin of the vidyäs.. It is believed that attendant deities of Pärshvanätha are alert and respond at once when invoked. This also accounts for the popularity of the worship of Dharnendra and Padmävati amongst the Jains, as they are the principal attendant deities of Pärshvanätha.

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[1] Translation by H Jacobi, Jain Sutras Part 2, Published by Motilal Banarasidass.

[2] This incident is to be found in all biographies of Μαη≠ϖ≈ρα. See also *Sachitra Τ≈ρτηα♠καρα Charitra*, by Amar Muniji, Published by Padam Prakashan, Delhi

[3] *Dasvaikalika Σ¬τρα,* Translated By Prof Lalwani, Motilal Banarasidass

[4] (see page No 280 of *Mantra-shastra*

It is significant that Mändeva-Soori, the author of the Laghushänti[1], although invoking Shäntinätha, the sixteenth Tirthankara, for securing peace and tranquillity, incorporates therein the mantra of Shri Pärshvanätha.

3/1.3 The Types of Mantras:

Mantras are of three types:

(1) *Sätvik* (2) *Räjsik* (3) *Tämsik*

Sätvik mantras lead to a better spiritual life and are helpful for purifying one's soul. *Räjsik* mantras help in worldly matters and are used for bringing results, which are beneficial for one's health and prosperity. *Tämsik* mantras are negative mantras and are used to harm someone or stop him doing certain things.

Pandit Dhirajläl Shäh[2] says that the practice of reciting a mantra helps in purifying one's soul. He argues further by saying that this is possible because simply when one starts mantra practice (*upäsanä*) one has to sit down and meditate. It is beneficial as one stops all harmful activities whilst meditating. In addition, when one's mind is firmly fixed in mantra recitations, the process of shedding off of karma attached to the soul slowly begins.

Another interesting point raised by Pandit D Shäh is that the mantras are also one type of penance. He states that one of the twelve types of penance is called *Swädhyäy*. Pandit gives an interesting definition of *Swadhyäy*. He says: "*Swadhyäy* means repetition. This may be a repetition of reading the scriptures or a recitations of the mantras."

The *Tattvartha Sootra* mentions the five stages of scriptural study, which are: teaching, questioning, reflection, correct recitation and preaching of the doctrine[3]. The fourth subdivision 'correct recitation (*ämnay*) could also mean the recitations of mantras. This interesting interpretation leads to the belief that the Jains have never rejected mantra worship but in fact have regarded it as part of meditation. I have further found the following references:

Swadhyäy means reading, listening to or remembering (reciting) the philosophy of the scriptures. Here one may argue that mantras may not be considered as the philosophy of the scriptures. However, I tend to think that any recitation is meditation and any type of meditation is penance. After all, mediation is considered one of the twelve types of penance. Therefore it would be appropriate to say that Jain philosophy accepts the science of mantras wholeheartedly.

A Digambara holy book reaffirms this: "May the Arihanta be the cause of welfare to you and may there be peace everywhere because these are for one's upliftment only[4].

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[1] See *Sartha Pratikraman Σ¬τρα,* Published by Jain S Mandal, Mehsana,

[2] *Mantra- Vigyan* by Πα♠♥ιτ D □≠η

[3] *vacana-prachhana-nupreksa-αμν≠ψ-dharmopadesah* Tattavartha Σ¬τρα 9/25

[4] Arhad-dhyan parsyarhat sham vo disyatsadastu vah, shantirityadirupopi swadhyayha shreyase matah .(An 7/92) (Jainendra Siddhanta Kosha Vol-4

Mantras are also classified as *'Beej-mantra'* or *'Näm-mantra'*. *Beej-mantras* are mantras where one recites or chants certain seeds only, whereas *Näm-mantras* involve the name of the God.

According to an article in '*Shri Pärshvanätha-opasrgahärini Padmävati'*, Dr Ravindrakumär Jain[1] has stated that the mantras are also classified in two different ways:

(1) Mantras are masculine, feminine or neutral.
Masculine mantras are those, which end with the words like *vashat* or *fata.*
Feminine mantras end with the words like *vaushat* and *swähä* and neutral mantras end with the words like *namah*.

(2) Mantras can also be of these four types: Pinda, *Kartari*, *Beeja* and *Mälä-mantra*.
Pinda-mantras have only one letter; *Kartari-mantras* have two letters, *Beeja-mantra* has three to nine letters, and lastly *Mälä-mantras* have many more letters/syllables.

Karma & Mantras: Jain philosophy puts great stress on karma. Man suffers or enjoys as per his past karma. The question then arises how far mantras can help in the annihilation of past karma.

The answer to this lies in the fact that Jains say that some karmas are *nikächit* karma and some are non-*nikächit*. *Nikächit* karma have a 'strong and sticky' characteristics. They pollute the soul to such a degree that one has to suffer the consequences of such karma, whereas much non- sticky karma can be shed by penance. And as stated above, mantra recitations are also one type of penance and therefore it is useful in annihilating karma. The Mantras also help in the sense that a person who recites the mantras does not accumulate new karma, which is going to help him in the future. As per the *Tattvartha Sootra*[2]: some sort of repeated thinking or meditation can prevent new karma.

3/1.4 The Qualities of a Practitioner

One must have certain qualities or one must cultivate certain virtues before doing practising mantras.
These virtues are:
1. He must be a cool person by nature.
2. He must respect his guru (or scriptures?).
3. He must always be polite and humble.
4. He must be steadfast in his resolve to do his duty and carry on with mantra worship, i.e. he must not give up his mantra practice in case of problems or difficulties.
5. He must have faith in what he is doing.
6. He must be religious.

Those who are quite advanced in mantras and practice with great devotion must also observe the following rules:

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[1] *Π≠ρ∂ϖαν≠τηα Upasragaharini Παδμ≠ϖατι Mata*, Page 141, Published by Arihanta Prakashan, Bhavnagar, 1995
[2] *That Which Is* 9/25 Published by Harper Collins Publishers 1994

1. Be celibate.
2. Give up futile chatter and do not engage in unnecessary gossip.
3. Be brave yet have patience.
4. Observe silence at a certain time of the day.
5. Control how much you eat and how long you sleep (limited food and sleep).
6. Do not engage in any bad activities.
7. Always respect elders.
8. Abandon one's inferiority complex.
9. Be charitable.
10. Be happy.
11. Speak the truth.
12. Be efficient.
13. Always think wisely.
14. Be pure at heart.
15. Try and conquer your five senses (taste, smell, see, hear and touch).
16. Recite the mantra properly, with correct pronunciation.

3/1.5 How Does The Mantra Work?

The human brain is made up of a number of small cells called neurones. These neurones are interconnected. When we think, certain neurones fire and form a strong path. Each path represents a certain aspect of interpretation. A very strong path is said to be memory. All perceptions/interpretations and memory are based on which neurones fire and which do not. We all know that, if we read a book many times over, we remember most of the key topics and can recall them. When we read the book many times, we strengthen certain pathways in the brain and create memory. When a 'mantra' is chanted a number of times, it also strengthens certain pathways. Certain 'mantras' thus give powers. The fifty-one matrikäs (letters of the Sanskrit alphabet) constitute the Goddess in the form of sound. A question naturally arises whether it is merely the thought that brings about the result in a mantra or whether the words and syllables comprising it also have any effect and contribute towards the desired result. If the words or syllables of a mantra had no particular effect, any words or syllables, or for the matter of that thought alone, should be able to bring about the desired result. The real effect of the words in the mantras is in the imagination and will of the individual who invokes them.

Arthur Avalon says: "I do not want it to be meant that I attribute no potency at all to the words as combination of sounds, such, for instance, as the sound 'Om'. Giving due allowance for the effect of the sound in itself, every thinker must come to the conclusion that in the divine power asleep within man lies the real force. Otherwise how can identical results be produced by uttering different names"[1]?

When mantra is spoken in a rhythmical way one can feel the vibrations. The sound resonates. It is now proved that the sound itself is a vibration. When we recite or utter a mantra, we sound a tuning fork within the subtle level of our consciousness. This sends currents and waves in different parts of our body. Certain mantras, if properly recited, have the effects of our level of vibration.

[1] P 119 - Arthur Lowell 'Imagination and its Wonders'

This way a person who does mantra practice attempts to unite with the mantra deity (Devatä) by way of devotion and the systematic recitation of mantras or using yantra diagrams and meditating upon or worshipping them.

The yantra is pattern or design on which mantras can be written or ascribed through which the deity can be invoked or visualised and worshipped. This will be dealt with later in this section.

Mantras are perhaps the most important tools for clearing and cleansing the mind. Mantras help break our unconscious and subconscious thought and desire patterns, which keep us in bondage to past conditioning. If we observe ourselves, we see that all day there is background chatter in the mind. It may be the repetition of some song we have heard on the radio, it may be of some experience we have just had, an insult or argument for example, or a consideration of what we are about to do, but all the time this background noise is there. It forms the field of our thoughts and serves to drain away our energy of attention.

It is usually impossible for us to directly silence the mind. Our mind is too divided and we have too many unresolved conflicts. However, if we chant the mantra it gradually replaces this background noise of the mind. Instead of hearing a bygone song or childhood experience reverberating behind our surface mind we hear the mantra, whatever it may be. Our subconscious is restructured by the energy of the mantra. This is the use of the mantra.

Sound vibrations caused by the rhythm of the particular seeds (*beejas*) and words are most important. Sound radiates and reveals certain vibrations, which can only be realised. Any gross sound reverts to its highest state, which resembles the sound of Aum (or Om). It is said that we normally pronounce Aum in inhaling and exhaling in the normal course of respiration. Special syllables are combinations of the subtle sounds of single letters (*aksharas*). The special letters thus formed are called seed-letters (*beej-aksharas*). Certain *Beeja-mantras* are mystic words recited secretly.

3/1.6 The Basic-Mantra, Aum, and other Seeds.

The basic mantra is Aum or Om[1]. Hindus, Jains and Buddhists all believe in this first divine letter. This is called a *pranav* mantra. As it consists of a one seed (beej) only and it has a power of its own, it is used as a prefix to most mantras. Hindus and Jains often recite this traditional verse:

"Seers meditate upon the Aum which has a dot above and which fulfils one's desires and is a giver of moksha. I bow down to such Aum-kära[2]."

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[1] In the Hindu Holy Book- *Bhagvad Gita* Chapter 10, verse 25 Krishna says- *Giramasmyekam aksharam*- Among utterances, I am the single syllable (Om) (English translation by R. C. Zaehner '*Hindu Scriptures*' published by Everyman's Library 1992.
Aumkara Pranavo Βραημ≠, Sarva mantreshu nayakah = aum is the formost one -πρα♠αϖ- and Βραημ≠ and it is the leader of all the mantras.(*Atmadarshanni Amogha ςιδψ≠* Page 12 by Πα♠♥ιτ Δη≈ραφλ≠λ □≠η)
[2] (*Aum-kara bindu sanyuktam, nitam dhyayanti yoginah, kamadam mokshadam chaiva, aumkaray namo namah*

The *Säma Veda*, the Hindu scripture says[1]: Aum kära is an auspicious one, it is sacred, it is religious, and it brings about the desired results and is a symbol of the highest divinity. It is also the leader of all the mantras.

The *Mändukya Upanishad* says:
Meditate upon your own soul, which is a form of Aum. This will bring welfare and destroy the darkness of ignorance [2]

Jains and Buddhists also use Aum as a seed mantra with or without the combination of other seeds. Jains have interpreted Aum in a different way saying that it is a combination of five different sounds. These are:

A, A, A, U and M.
(1) A represents enlightened souls, the Arihantas.
(2) The second A represents *ashriri* meaning the Siddha (liberated souls).
(3) The third A represents the Ächärya. (spiritual masters).
(4) U represents the Upadhyäyas (preceptors)
(5) M represents the munis or monks.

This way, all five 'god-like figures', which are worshipped in the Namaskära Mantra, are worshipped by reciting Aum.

Hrim:
The other important seed widely used by the Jains is 'Hrim'. This according to the Jains is the second most important seed after Aum. The seed Hrim consists of the letters H, R, I and M.

Hrim is a seed of energy; it is also called a *Maya-beej* or the seed of illusion, which is also a force to be tackled. As per the Hindu definition, H in the Hrim signifies Hara or the God Shiva, R represents prakriti or nature, I represents illusion, and M, which is written with a crescent and a dot, represents creation.

As per the Jain belief, H in the Hrim mantra represents Pärshvanätha, R represents His yaksha Dharnendra, I represents the goddess Padmävati, and M (a crescent with a dot) symbolises light and energy.

The seed 'Aum' can be used as a single mantra and one can just chant 'Aum' only, repeatedly. People doing yoga and breath control often use this mantra. Aum can also be used with other seeds and other words worshipping a particular deity. 'Hrim' is never used on its own as a mantra. It is a seed, which combines with other seeds and words. Usually it is incorporated in between other seed(s) and words. In addition 'Hrim' is not used as a starting point for any mantra. Like a mantra, Aum Pärshvanäthay Namah can be Aum Hrim Pärshvanätha Namah but it cannot be Hrim Pärshvanäthay Namah.

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[1] *mangalyam, pavanam, dharmyam, sarvakam-prasadhanam. Aumkaram paramam brahm sarva mantreshu nayakam.*)
[2] *aumeti dhyayath atmanam swasti vah paray tamasah parastat*

The mantra can be recited vocally (some one can hear it) or silently (no one can hear it, only in the mind) thousands of times. This process of repeated recitation is called *japa*, and it produces a cumulative stream of energy.

3/ 1.7 Mätrikäs: Vowels and consonants and their powers

In the Sanskrit alphabet there are sixteen vowels (*swars*) and thirty-three consonants (*vyanjanas*). A mantra has to be a combination of more than one of these forty-nine letters. Besides Aum and Hrim, the other seeds are as follows:
The following seeds (beej) are widely used to strengthen any mantra[1].

Seed Significance
Aum considered a fire seed, seed of devotion, it is a lotus and it is a main prefix. This can be used as a mantra without attaching other words to it.
Hrim Seed of energy, illusion
Kshi Seed of the earth
Pa Seed of water
Swä Seed of the wind
Hä Seed of the space/ universe. The above Swä and Hä used together as Svähä in offerings to a fire.
Aim Seed of knowledge
Klim Seed for attraction
Shrim Seed for wealth
Jain letter Arham
(The whole sound represents Arihanta, the enlightened one and has a power in it's sound) A is the first letter, eternal, divine. R is like fire but it is auspicious. Ha is the seed for space and the last letter of the Sanskrit alphabet. M is the dot for meditation. Jain way of writing Arham is show in the illustration at the end.)

3/1.8 Other Important Mantra-seeds:

a Base of Aum sound, eternal, pure, enlightened sound. Removes the fear of death. aa Creator of intellect, wisdom, eternal, fame, wealth, fulfils desire
i Power of nourishment (pushti beej),, fire seed
ii Giver of knowledge, attracting, power of speech
u The essence of power, disturbs the mind
uu Destructive power, power of expulsion (uchchatan beej)
ri or ru seed of fire, perfection, secret wealth of the mind and soul, disturbs the mind
lri or lru Can create hatred, destroyer of the power of speech, announcer of truth,
e (Vashikaran beej), destroys obstacles, the purest
ai Vagbeej, satva beej, helps growth, fulfils difficult work, invokes angelic powers, attracts all.
o Giver of wealth, destroyer of karma
au Killer, creates detachment, rapid fulfiller of work

[1] From *Arham Mantrop≠σανα* by Pandit Dhirajlal Shah Page 60 to 70.
Also- *Pavagadh Chintamani* by Muni Navinchandra Vijay, Published from Pawagadh 1995

am Hypnotic influence on animals, messenger of black hole, base of wealth seeds

ah destroyer of death

CONSONANTS

ka seed of power, producer of joy and comfort, antidote to all poison (visha-beej)

kha seed of space, powerful to change the minds of others
ga opposes disharmony, remover of obstacles Ganapati beej
gha arresting seed, killer (maran beej)
cha creates deficiencies, helpful with other seeds (chandra beej)
chha remover of evil spirits, water seed, helper of hreem
ja helper of innovative work, attractive, destroyer of black magic,
jha as above
na (as in anga) arresting, conqueror of death, against meditation
ta (as in table) seed of fire, curer of disease
tha unlucky, creates tension, fire seed chandra beej
da explosive, combined with other seeds will produce five elements
dha immovable, seed of killing, destroyer of peace, giver of fortune kuber beej
na (bana) giver of psychic powers, bestows peace asura beej
ta (tara) joyful, seed of attraction, fulfils all desires
tha destroys obstacles, producer of virtues
da (dada) destroys karma, giver of greatness
dha curer of fevers
na producer of water element, giver of enjoyment and liberation, controller of self jvar näshak
pa veerbhadra, jal beej, power of water element, destroyer of poisons
pha fulfiller of difficult work, Vishnu beej
ba Brahma beej, vat-pitta, shleshma näshak, destroyer of bad habits
bha energy for killing and injuring, destroyer of evil spirits Bhadrakäli beej
ma agni, rudra and mälä beej, helps to fulfil desire to bear children,
ya väyu beej, peacemaker, helper in making friends and attaining positive things

ra agni beej, powerful, eternal
la indra beej, tantra beej, goodness, protector of world
va varuna beej, creates miracles with h and r, seed of Saraswati, pure, remover of ghosts and diseases
shä (as in Shänti) Lakshmi beej, peaceful, giver of virtues,
sa (as in visay) surya beej, fulfils dangerous works, arrests fire and water, extra ordinary work with other sounds
sa väg beej, can use with all seeds, peace and strength
ha gagan beej, useful for practice, fulfils desire for children, destroyer of karma. Shiva beej
ksha prithvi beej,
aum Pranav, first divine letter, tejas
Hrim Maya, Shakti
namah shodhan beej
Svähä Shänti beej, hom beej,
Swadhä paustik beej

fat visarjan, chalan
vashat dahan beej
Hrim Maya beej, trilokya beej

Each mantra creates its own special kind of resonance (*nada*) in the space. Thus the cosmic energy can be reflected in the world of sound through syllabic mantras. Mantras may be benevolent or cruel. The mere uttering of certain beejas (combination of letters) do not make the mantra a living mantra.

The Effect of Mantras:

The mantras as stated before, are made up of sounds. Most sounds usually have meaning but certain mantra seeds (beej) have no meaning but the significance of the mantra seed is that it is a thought force and creates energy. It is the thought force or the will power that helps in bringing results.

In 'Studies in Mantra Shästra' Arthur Avalon[1] (Sir John Woodroffe) says:
Through the mantra the mind is divinely transformed, contemplating, filled by and identified with, divinity in mantra form, which is a gross *(sthula)* aspect of Devi, it passes into her subtle (*sukshma*) light form which is the consciousness beyond the word of Mäyik-forms."

3/1.9 What is a *Japa*?

Continuous recitation of a mantra, usually vocally, is called a mantra jaap or simply Japa. There are three types of *Japa* [2].

Bhäsya Japa: The Recitation of mantra continuously and loudly.

Upänshu Japa:- An observer can see that the sädhaka is moving his/her lips but others cannot hear what is being said.

Manas Japa:- Silently, in the mind only.

Haribhadra-Soori in his book, The *Yogasär* states that a Japa means spirituality[3]. But this definition would apply to those who have gone through all the necessary procedures like cleansing one's body physically and mentally and done according to the prescribed method. Haribhadra also states that one can get the devatä's favours by doing a Japa[4].

3/1.10 Procedure or Method of Doing Mantra-japa

A Japa can be done with or without the aid of a mälä (rosary). The Jain Ächärya Haribhadra has written a simple procedure of doing a Japa. It has to be done in front

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[1] Page 33 of the *Comparative and critical Study of Mantrashastra* by M Jhavery
[2] Page 48 *Jap-Δηψ≠ν Rahasya*
[3] *Japo hi adhyatma uchyate* (japa is the spirituality.) *Harbhadri Yogadarshan* published by Vishva Καλψ≠♠ Prakashan Trust, Mehsana in 1992 sites this verse as published in *Yogabindu* -verse No 381
[4] (*Aadikarmakarmashritya japo hyadhyatmauchyte* |
Devtanugrhangtvadatoyambhidhiyate || Verse 381 *Yogabindu*) Source as above

of the devatä[1]. It is better if it is done in pleasant natural surroundings. Once the sädhaka is seated, he must keep his vision concentrated on the tip of his nose. (He is seeing everything, but he is not looking anywhere). His eyes are thus fixed and though he is not thinking about anything, he is fully awake. While reciting a particular mantra his mind should 'see' the letters/syllables and beejs. If he cannot concentrate then he must at least temporarily give up and try again later.

A Japa can be done for any length of predetermined time. Ideally, a sädhaka should decide how long before starting a Japa. Two ghadis (forty-eight minutes) is the ideal time.

Methods to be used: (1) A Japa with the aid of a mälä (rosaries) can also be done. Jains normally use a rosary with one hundred and eight beads. However, for doing the japas of the Uvasaggaharam Stotra, a rosary of twenty-seven beads is used. One can recite the whole stotra whilst moving one bead at every single recitation. Here a twenty-seven bead-mälä means a sädhaka would be reciting the stotra twenty seven times.

(2) A Japa by using fingers for counting: We have three divisions on each of our fingers. There are twelve divisions on four fingers. By moving the finger of the other hand on these divisions we can count one to twelve. Thus twelve Japas can be done this way. However by using both hands one can do Japas in multiples of 12. 12 X 1, 12 X 2 and so on. This way one can do twelve times twelve one hundred and forty-four Japas. However doing twelve times nine, i.e. counting one hundred and eight will serve in the absence of a rosary.

Shashikänt Mehtä in his article *Japa-sädhanä* states that the sound is the real life force and resides in the navel. That manifests itself in a proper sound form when it reaches the heart, and then to the throat, and it is heard when it comes out of the mouth.

3/1.11 The Yantras

There are many definitions of the Yantra. Indians use the word for a machine. Any machine could be called a yantra. However a yantra in the system of mantra worship is usually a table or a diagram. Pandit Dhirajläl Shäh says that a diagram having the concentration of the energy of the worshipped deity is called a yantra.
As stated before, the yantra is a pattern or design on which the mantras can be written or ascribed, through which the deity can be invoked or visualised and worshipped. A single yantra can be used for focusing one's mind and also for meditation purposes.

The yantra provides a medium of visualisation for our energy. The energy that flows in the universe is through channels. These channels are visualised and represented in the yantras. Yantra diagrams can be circular, triangular or quadrangular in shape.

The yantra is a visible form of the symbolism of the mantras. The yantra is the use of various energy patterns, or geometrical designs. The yantra is the energy form of the

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[1] Δεϖατ≠ could be god, highest spiritual object or the hidden power in letters (Comparative and critical Study of *Mantrashastra* by M Jhavery P 71.)

mantra. It is the subtle form of the deity. Yantras are used not only for visualisation and meditation, but also used for good luck, like talismans. They help us redirect our psychic energy in a creative and transformative manner. Many astrologers prescribe them and they are as useful, though less expensive than gems, for warding off negative planetary influences. When the meditator visualises yantras in the prescribed manner, he becomes attuned to the vibrations embodied within them. Striking these sympathetic vibrations, his consciousness is drawn to those planes of which the yantras are graphic representations.

When person finds himself restless or insecure, the visualisation of the yantra helps to unify the physical, emotional and mental bodies so that they function as an integrated Unit.. With this integration, large amounts of energy that were formerly consumed in the conflict can now be directed into achieving greater efficiency in everyday activities.

One of the most exciting developments in recent years is the growing acknowledgement among people from all branches of science that the forms that seem to make up reality are personal realities unfolding like a movie before our mind's eye., different for each of us yet at the same time similar enough to share many characteristics. The forms are actually vibratory patterns. Consciousness is intricately related to our world of matter, and the phenomena of telepathy and biological transformation due to psychic influences show that this invisible matter inside us not only affects material reality but also creates new material circumstances as well.

Yantras can be drawn, engraved or painted on a variety of substances. The classical eight Tantrik surfaces are gold, silver, copper, crystal, birch, bone, hide (which can include any type of paper), and Vishnu stone (Shäligräma).

The yantras are centred on a single point on which a sädhaka concentrates. Often mantras are inscribed on such yantras. Once the sädhaka enters into the yantra he gradually makes progress towards the inner patterns. Finally he focuses all his energy on the centre point.

3/1.12 Mandalas and Yantras

Buddhists specially use mandalas for meditation purposes. The word Mandala means circle but most of the mandalas are square in shape with circular and other patterns inside it. In Tibetan Buddhist art, one meditates upon the artistic forms and symbols. Observing the forms and considering their meanings, moves one beyond the darkness of our lives. As the senses respond to aesthetic form they become gateways for the light of the Buddha, the realisation to enter into our being, transforming the mind, and purifying our heart. Our way of seeing merges with our way of being.

Throughout Tibet, since the seventh century, sacred art has played an essential role in communicating the beauty of the Dharma (religion). Paintings (*thankäs*) are seen in almost every monastery. Some of these are *thankäs* or mandalas which the Jains and Hindus call yantras.

The difference between a mandala and yantra however is that mandalas are used for general meditation purposes, whereas yantras (most of them) are devised to invoke

specific deities. Mandalas can be an excellent tool for meditation. A yantra on the other hand can be used for meditation or a special ritual where a devotee would worship the yantra and invoke a deity in order to fulfil his desires.

The other difference between a mandala and a yantra is that whilst a mandala may be used in the case of any devatä, a yantra is appropriate to a specific deity only.

One important mandala is the wheel of life or wheel of becoming. This mandala has been reproduced here.

This mandala is an image, which enables us to think about ourselves against a background of eternal time. It expresses the central beliefs of Buddhism in visual form.
It is divided into four concentric circles.. The innermost circle shows three creatures chasing and biting each other in an endless cycle. The red cockerel represents greed (*lobha*) and lust. The green serpent is the symbol for anger (*krodha*) and hatred and the pig represents illusion (*mayä*). These three are the greatest enemies of man and prevent him from leading a peaceful and religious life. According to Jain principles, there are four passions: greed, anger, illusion and ego. These four have to be conquered to achieve ultimate wisdom and then nirväna.

The second circle, in the above mandala, shows on the right half, people falling to a lower state due to their bad karma and on the left hand side one can see that some people are elevated to a higher state due to their good karma.. The third circle has six divisions and they represent different forms of living beings; they are: Gods, titans, hungry ghosts, animals and humans.

The outermost wheel represents twelve objects. These are the twelve links, which binds us to mortal existence and keeps us in a state of being and becoming. These are: ignorance, karma bondage, consciousness, name and form, mind and body, the six senses, contact with someone, feelings, desire, growing up, old age and death.

The whole thing is in the clutches of a monster: the monster of time. It is said that some person can see himself or herself after meditating upon this for a long period of time.

Some mandalas may be used to meditate upon merely as symbols. The yin-yang symbol is one example which when meditated upon, makes one realise both positive and negative forces. The balance of opposite aspects and views or actions can be understood by this symbol. A symbol and its meaning has to be absorbed properly into one's psychic structure to get the full effect of the interpretation of that particular symbol..

3/1.13 Mathematical Tables

For reasons so far unknown, Hindus and Jains have used various yantras which are no more than numbers 1 to 9 arranged in such a way that the sums of numbers in horizontal, vertical or diagonal squares add up to 15.

The table below is one example.

8	1	6
3	5	7
4	9	2

This is a simple combination. Here, there is no great mathematical trick. As stated above, the sum total of all numbers given in any horizontal, vertical or diagonal lines is 15. How and why this simple table is regarded, as a yantra, which can be used for worship, is a mystery.

In a book called the *'Anka-yantra-sär'*, it is said that this yantra popularly known as the 'yantra of fifteen' is the yantra for achieving victory over death . (*Mrityunjaya-yantra*)

The complete system of how to write this yantra has been explained in Sanskrit verses. It says: The Goddess Pärvati, asked her husband Lord Shiva to describe the auspicious yantra. Lord Shiva, unable to refuse, explains the way and method of creating the yantra.

He says- "Place nos. 1 to 9 in the following order. Write No1 in the second square, No 2 in the ninth, No.3 in the fourth, No 4 in the seventh, No 5 in the fifth, No 6 in the third, No 7 in the sixth and No. 8 in the first and finally No 9 in the eighth square.

This yantra brings peace, is capable of getting someone to your side, it restrains anyone who is inclined to harm you or who is jealous of you. It can even uproot or kill bad omens.

Choose an auspicious day, observe some form of fasting and copy the yantra five or ten thousand times, after that the Lord says that once you have drawn a table of blank squares, always write starting from square No 6 or 8, or the fourth one.

This yantra could be written on a leaf of the bhoja tree, be placed in a small medallion and can be worn. It can even be inscribed on a gold ring and worn on your finger. This saves man from an accidental death"

The above description clearly illustrates the importance of even a simple yantra of numbers. The yantra of fifteen can again be written in different ways. Some of them have been shown here.

There are lots of other yantras, which use only numbers. The yantra of twenty would be where the sum total of all horizontal, vertical and diagonal lines would be 20.

A Jain monk, Trivikramächärya, only devised the most complicated yantra involving numbers. His yantra is called 'the flag of victory- yantra'. This yantra has 6561 squares consisting a grid of 81 horizontal and 81 vertical squares. Because it is almost impossible to write all 6561 squares on a single piece of paper the monk has even produced a method of how to write the numbers 1 to 6561 in the appropriate squares. The yantra also brings many miraculous results, according to the book *'Anka-yantra-sär'* .

At some places in India, yantras have even replaced the images of Gods or Goddesses. In the town of Ambäji, in the state of Gujarät, one is supposed to garland and worship only the yantra and not the idol of the Goddess Ambikä. Many Jain, Hindu and Buddhist sacred place permanently exhibit yantras and mandalas for worship. Many Jain temples have such yantras. Some yantras, drawn on canvas, are kept in temples; some large yantras are framed in a gem-studded frames and hung on walls. Yantras carved on a metal plate are usually found where the rituals for poojä are to be performed. The *Siddha-Chakra* yantra is one such example.

As regards shapes, most yantras are found with a square. However, some triangular yantras are associated with the worship of Shakti in the Hindu religion. Some hexagonal and octagonal yantras are also found. According to Pandit Dhirajläl, hexagonal yantras are for the worship of the planets like Jupiter and Saturn.

The octagonal yantra is used in the worship of the planet Mercury. Many Jain yantras are drawn within circles. The yantra of Rishi-Mandal and the Siddha-Chakra are the most famous.

Yantras having the shape of a lotus are most suited for meditation. Some yantras have figures of Gods or Goddesses depending on who is being worshipped. Some yantras even have a snake or other animals drawn inside them, but here the purpose is somewhat different.

The yantra can broadly be classified into two categories:
1. Yantras for worship and meditation.
2. Yantras for removing obstacles or attaining certain desired results.

Yantras with numbers are mostly used for fulfilling certain wishes. Yantras with vowels, consonants, combinations of mantras and pictures inside them are used for both worship as well as obtaining certain desired results.

Yantras are also used in combinations for mantra recitations. We have seen different letters with their different powers attributed to them in the tables printed in this section.

The most important yantra in the Hindu system is the Shri Yantra, the major yantra for worshipping the Goddess Shri or Lakshmi. Other important yantras are the Ganesh Yantra for good fortune and for warding off obstacles, and the Mahämrityunjaya Yantra for warding off death and difficulties. Special Yantras exist for each of the planets.

3/1.14 Types of Yantras and How to Create and Worship a Yantra:

There are two main types of yantras. The first kind is the *poojä-yantra* meaning the one which can be washed, anointed and worshipped in same way as an idol is worshipped. The second type is the yantra for 'practice'. They cannot be washed and cleaned as the poojä-yantras but can be used to meditate upon and as an aid for chanting mantras.

Poojä-yantras are normally inscribed on metal plates. Gold, silver, bronze or Panch-dhätu (a mixture of five metals) plates are used to create a yantra. 'Practice' yantras are drawn on tree leaves or on paper.

Yantras are further divided into three categories. If the metal plate, which is used for carving, has a inward curve, i.e. concave surface, then the yantra is called a ' saucer like yantra'. If it has flat horizontal surface then it is called a 'flat yantra' and, lastly, if the yantra has an outward curve, i.e. a convex surface, then it is called a 'tortoise-body-yantra'. The first is not recommended for worship. The second is tolerable, but the third is the best for worship.

There is a system for creating a 'worship-yantra'. One has to choose an auspicious time, according to the science of astrology and then choose a solitary sacred place for writing (creating) a yantra. The writer must be celibate; he must use pure ingredients only. He must use good quality paper or a leaf. The ink for writing is usually prepared by grinding *agar*, *tagar* (two types of incense), *gorochan*, *kasturi* (obtained from certain types of deer), sandalwood, *sindoor* (silver oxide paste which Indian women use as a mark on their forehead), and saffron. The powder is mixed with plenty of rosewater to make a slightly thick liquid (ink), which is then used for writing. A special 'pen' made from a wooden stick with sharp pointed end is used. This is dipped in the 'ink', made as explained above, and the diagram is drawn and letters/syllables are written as per requirements.

Before any yantra is used for poojä, it must be consecrated or given life, which is called the präna-pratishtha. This is a simple procedure. One can keep a newly made yantra where a ceremony for the consecration of an idol is in progress. This way the yantra together with any idol will also be consecrated.

4/1.0 Worship Practices Associated With Nine-Recitations.

4/1.1 Recitation No 1- The Namaskära Mantra

In the Namaskära Mantra one pays homage to the five divine personalities. They are symbolic of the noble qualities or states of consciousness, which we are striving to attain. They do not represent different paths to the goal of liberation but rather various stages in the evolution of the soul.

Ächärya Sushil Kumar in his book 'Song of the Soul’ says: The Namaskära Mantra is a great positive affirmation, bringing us to a state of oneness with God, with the Arihanta. We constantly collect positive and negative subtle material from the thoughts, food, the company we keep and the environment. Simply by living in this world we collect these vibrations, many of which are detrimental.

When repeating the Namaskära Mantra, which is basically autosuggestion, the mind consciously and unconsciously accepts the Arihanta as its goal.

Furthermore, Ächärya Sushil Kumär says that the personality is a reflection of thoughts, belief and actions. Through much repetition the mantra becomes alive. Its power awakens within the practitioner who then experiences oneness with the Arihanta, and subsequently is filled with white light. The divine sounds and white light fill the aura. One's aura will naturally affect anyone coming into contact with it. Just as we can feel repulsion, fear or tension when coming in contact with one individual's aura, so can we feel attraction, happiness and purity in some one else’s aura. The Namaskära Mantra purifies the aura-colours.

Chanting the Namaskära Mantra can be done in the form of a Japa. A Japa is repetitive chanting which can be done loudly or in the mind. It can be done by using a rosary or one's own fingers to aid counting or by using devices like yantras.

Some people use their fingers for counting the japas but they follow a special pattern. Two of the patterns are shown in the illustrations given here. The first is called a nandävarta pattern because when you move your fingers in the order shown in the illustration, it forms a pattern called a nandävarta.. The second pattern called shankhävarta is also used. However not many people follow this method nowadays. Most people use rosaries, which are easily available and simple to use for chanting the Namaskära Mantra hundred and eight times.

Rosaries: Rosaries are made up of different materials and have different colours. There are different types of rosaries.

A rosary made from rudräksha beads is considered the best. If that is not available, one can use a rosary made from either crystal or gold or pearl. These rosaries are very costly and therefore people now use rosaries of cotton beads, plastic beads or made from using imitation pearls.

As regards the colours of a rosary, one can use white rosary or red or green. Rosaries with brown coloured beads are also quite common. Some people use different coloured rosaries for chanting different mantras. A green coloured rosary is used for chanting the Pärshvanätha's mantras. The white or red colour is preferred for the Namaskära Mantra. However people do not always follow this strictly and use whatever they have to hand.

To get the greatest benefit from mantra practice, set a definite period of time aside each day and also use a distinct place.

Before beginning mantra worship, certain 'cleaning procedures' are most essential, these are called *shuddhis*. There are five shuddhis as per the book the ‘Japa-Rahasya’ of Pandit D Shäh. They are:

Cleansing of the self.
Cleansing of a place.
Cleansing of the mantra itself.

Cleansing of ingredients, and finally
Cleansing of the deity.

As regards cleansing oneself, one has to be clean spiritually, mentally and physically. A disturbed mind cannot concentrate and cannot achieve the desired result. One has to be pure both outside and inside. Outer purity is a simple procedure of bathing and wearing appropriate comfortable and clean clothes. Free your mind of all other things by reviewing any worries, and not allowing them to intrude your peace in the time you have set aside for mantra practice.

The clean area is also essential for achieving concentration. Mantra experts advise us to face East or North whilst chanting. Find a solitary place, if possible, where you won't be disturbed. Clean the area around you. Place a pure wool blanket or silk cloth to sit on. The place should be pleasant enough for practice. In olden times seers used to do this in mountains and on riverbanks. This may not be possible for daily practice but a quiet area with clean atmosphere is very helpful. It is also important that once the area is chosen, that same spot is used everyday. If you use the same area with the same seating arrangement and exactly same time everyday, you will notice a certain atmosphere and your concentration and devotion will reach new heights. It is also important how you sit whilst reciting the mantras. Sit cross-legged on the floor with the left leg over the right, or in one of the traditional yogic äsanas such as the Padmäsana (lotus posture). The spine must be straight so that a certain current, which is created, can flow freely.

Before chanting make sure that the large muscles of your body are relaxed. Relax the neck and shoulders as well, then the muscles of the jaw, forehead and eyes. Focus the eyes gently on the space between your eyebrows (this centre is one of the Chakras). As you chant, pull the abdominal muscles in, thus forcing the air out of the lungs. And when the air is inhaled, let the chest widen by itself, not by lifting the shoulders. Use all the breath, all your energy. It is important to breath through your nose. Watch your breath and keep expelling it evenly.

The best time for chanting is from 5 am to 6 am in the morning according to Pandit D Shäh, because the mind is calm and relaxed during this time. However a person can choose his own timing provided his mind is relaxed and he follows other cleansing methods.
As regards the 'cleansing' of the deity, the yantra or photograph or an idol has to be put on a proper stand or a small table (Indian *bäjoth*), a lamp (*deepak*) or incense (*dhoop*) can be used to create an atmosphere of a certain sacredness.

As regards the cleansing of the mantra, it is said that the mantra should be pronounced properly to receive the desired vibrations. Not many ingredients are required for mantra practice, but whatever you use must be clean and pure. Some worshippers keep yantras in front of them before chanting the mantras. They clean, wash and anoint the yantra before chanting mantras. Many ingredients like water, milk, yoghurt, ghee, sandalwood, flowers, incense, etc, are used to clean and anoint the yantra. All these should be pure and clean.

The practice of a mantra can be started on any auspicious day. The place, seat, rosary, etc, have to be chosen beforehand. Chanting should be done at a fixed time and place

so that required repetitions are completed. During those periods, an *ekäsana* (taking one meal in 24 hours) or an *äyambil* (as *ekäsanä*, but with further limitations on grains, flavours and spices) should be observed. One should also observe celibacy and purity of thought, speech and body during the period.

Colour and Mantra:
The Namaskära Mantra represents five colours: white, red, yellow, or orange, green and blackish blue.

White is the mother or blending of all colours. It shows purity and selflessness and cosmic consciousness. White is the colour of the first line of the Namaskära Mantra (Namo Arihantänam). The visualisation of the Arihanta and the white light in the cranium will purify and protect.

Red is the great energiser. It activates energy and bestows total enlightenment. Red is the colour of the Namo Siddhänam, the second line of the Namaskära Mantra. Visualise red on the forehead.

Yellow or orange shows discipline, wisdom and the power to choose a higher goal in life. Orange is the colour of the Namo Äyariyänam, the third line of the Namaskära Mantra. Visualise orange at the right ear and on the right side of the head.

Then green which is the colour of harmony and balance. This is the colour of the Namo Uvajjayänam, the fourth line of the Namaskära Mantra.. This shows us how to awaken powers and maintain the balance of body, mind and soul. Visualise this colour on the throat.

Black is the absence of colour. It is the colour of the Namo Loe Savva Sahunäm, the fifth sentence of the Namaskära Mantra. Visualise black in the left ear and on the left side of the head. The entire colour visualisation is very powerful for protection. Use your right hand and touch your body whilst reciting the sentences of the Namaskära Mantra.

The meditation can be done with the use of visualisation of the various colours of the Chakras, which are the centres of energy.

Meditation and the Chakras:

Sit in the posture shown in the illustration, a lotus posture, observe the centres and follow the procedure as below:

Chant Namo Arihantänam whilst focusing your attention on the knowledge centre with a white background. The mind becomes active and stimulated. It helps in obtaining divine perception. Follow the procedure of meditating upon other Chakras whilst visualising different colours and chanting different lines of the Namaskära Mantra.

The Chakras are centres of whirling energy within the subtle body. They correspond with the major nerve plexuses in our body. The Chakras are directly related to the

different levels of awareness. They control the flow of energy since they vibrate at different frequencies.

It is said that by chanting various seed sounds and mantras we vibrate and purify the Chakras. Ächärya Sushil Kumär says that by chanting 'hum' will not only affect the throat Chakra, but also any physical problems relating to the throat itself. Any part of the subtle or gross body may be purified, healed and awakened by the use of sound vibrations.

The Chakras and their positions in the body-

Mulädhär	at the root centre.
Swädhisthan	pubic centre.
Manipur	navel centre.
Anähat	heart.
Vishuddha	throat.
Ajnä	third eye centre.
Sahasrär	top of the head, cranium.

Meditation on Letters of the Mantras. (*Padastha Dhyän*)

Jains believe in four types of meditations:
1. Meditation on the image or idol.
2. Meditation on letters or the mantras.
3. Meditation on form.
4. Meditation without using any form or shape.

The first type requires an idol or an image and the person sits in front of his God's image and meditates. In the second, which we are going to see in slightly more detail, visualise lotus or other shapes and 'place' various syllables or sentences at the different centres of his body. This lotus consists of eight or more petals and has mantras on each of its petals. A person is asked to meditate upon these mantras.

One such method is described below.:

Visualise a lotus of eight petals. Visualise the mantra Namo Arihantänam (the first sentence of the Namaskära Mantra) in the middle of the lotus. Then visualise the remaining eight sentences of the Namaskära Mantra on the various petals as shown in the picture. As for example, the Namo Siddhänam should be in the easterly direction, the Namo Äyariyänam should be in southerly direction of the lotus.

Ächärya Hemchandra in his book the Yoga-Shästra states that whosoever chants the Namaskära Mantra whilst visualising those petals and provided he has cleansed himself in mind, body and heart, and does it hundred and eight times, gets the same merit as if he has fasted for a day. Ächärya Hemchandra further states that "Meditate upon the seven syllables of the first sentence of the Namaskära Mantra if you want to save yourself from (and get rid of) the fire of this samsára". (i.e. the seven syllables are Na mo A ri han tä nam)

The next verse in the same chapter says:

"Meditate upon the five letter mantra (of the Namaskära Mantra) for removing the fetters of all eight karma. (this five syllables are that of the second sentence of the Namaskära Mantra: Na mo Si dhh nam.

Somewhat similar but another method of meditation is given in chapter eight, verses 67 and 68, in the above-mentioned book:

"Visualise your own very bright soul in the middle of the eight petalled lotus and place Aum plus seven syllables of the Namo Arihantänam on the tips of the different petals. Start the first syllable (aum) on the easterly direction of the lotus and then gradually place the remaining seven letters on other petals."

An aspirant must do the Japa for eight days. After that he will be able to see those eight syllables on the petals of the said lotus.

Whosoever does this for eight days gets enough strength to get rid of all bad omens that may befall in worship. He is not afraid of lions, elephants, demons or bad spirits."

Placing of a Mantra on Different Parts of the Body:

Experts in the science of mantras advocate a small ritual of 'placing of the mantras' (*mantra-nyäs*). Some experts call this a ritual of completeness (*sakalikaran*). This is a simple procedure and one has to place the mantras ritually on different parts of the body before starting the chanting (japa).

The procedure of placement:

(1) On fingers: Use second finger (next to the thumb) of your left hand for placing various syllables With the aid of this finger imagine that you are placing *Hram* on the thumb of your right hand. Place *Hrim* on the finger next to it. Place *Hrum* on the next finger (the middle one). Place *Hraum* on the next After that and lastly place *Hrah* on the last and the smallest finger..This way you have placed five mantra seeds on all fingers of your right hand.
(2) Now use your right hand (fingers of which is already equipped with the letters as above) for placing the mantras on other parts of your body.
(3) Put your right hand on your head and say: *Aum Namo Arihantänam Hram Sirsh raksha raksha Svähä.* (your head is protected)
(4) Next put your right hand near the lips (face) and say: *Aum Namo Siddhänam Hrim vadanam raksha raksha Svähä.*
(5) Then place it on the heart and say: *Aum Namo Äyariyänam Hroom Hradayam raksha raksha Svähä*
(6) Now place your fingers on the navel and say: *Aum Namo Uvajjayanäm Hrim Näbhim raksha raksha Svähä;*
(7) And lastly place your fingers on both the knees (one after the other) and say:
Aum Loe savva Sähunam Hrah padau raksha raksha Svähä.
This way different parts of body are protected. This is a 'placing' of the mantras.

Afterwards, people usually recite a short hymn, which again protects different parts of the body. In this hymn one imagines that his body is protected by the invisible shield or a cage, which is indestructible and solid like a thunderbolt. (The original name for the stotra, which is to be recited, is theVajra-Panjar Stotra)

The Stotra of Indestructible Cage. (*Vajra-Panjar Stotra*):

The Stotra goes like this:

"Aum, I am reciting this 'Indestructible Cage Stotra', which is an essence of the Namaskära Mantra, consisting of nine sentences. (1)
Aum Namo Arihantänam covers (and protects) my head and *Aum Namo Savva Siddhänam* covers my face. (2)
Aum Namo Äyariyänam protects the whole body whereas with the recitation of *Aum Namo Uvajjayanäm*, I get weapons in my hands.(3)
Aum Namo loe savva sähunam protects my feet and there is a solid rock under my seat as I recite *Eso pancha nammukkäro*. (4)
Savva Päva panäsano words are like a castle and *mangalänch savvesim* is the protective ditch around the above castle.
The body and the castle are protected from the sky by *padhamam Havai mangalam* with the word *svähä* at the end of this phrase.
The ancient seers have devised this protection, consisting of five Godly venerations, it is a great power and is capable of destroying all obstacles.
An aspirant who protects himself by this five obeisances does not suffer from any disease, fears or mental tensions."

One who recites the above stotra systematically uses his hands and fingers as if he has been protected by the mantra's power. The illustrations of this have been given here which are self-explanatory.

Group Japa:

One ritual of reciting one hundred and twenty-five thousand Namaskära Mantras is explained below. This ritual of chanting one hundred and twenty-five thousand Navkära Mantras is called 'Sava-Lakh Japa'. The Japa are usually done in congregations and therefore people do it in their minds so as others people are not disturbed.

The prescribed procedure is as follows:

Someone who is committed to organise the japa invites his (her) friends and relations to join him. He has taken a vow or planned that the one hundred and twenty-five thousand japa will be finished in a day. The person (host) who has committed or undertaken this invites two to three hundred guests to do the group japa. For example, two hundred and fifty guests are invited and they all arrive, each guest will have to do five hundred japas (125.000 divided by 250). Everyone will be provided proper seating on a woollen cloth. They will come after doing a basic 'cleansing' at home (taking bath, wearing clean clothes and arriving without consuming anything which has been forbidden by the Jain religion).

Everybody will sit on a woollen cloth (katäsanu). Each one will be given a one hundred and eight bead rosaries. As each one has to recite 500 japas., he or she can use the rosary repeatedly. When the whole Namaskära Mantra (all nine sentences), is recited silently, one bead is moved. This way when the one hundred and eight Namaskära Mantras are recited, one round of the rosary is completed. To do the five hundred Namaskära Mantra, a person will naturally do four rounds of the rosary (108 X 4 = 432 japas of the Namaskära Mantra) plus sixty-eight more Namaskära Mantras to make five hundred in all. Last sixty-eight can be done by using the fingers to count.

This takes between one to one and half-hours. And because two hundred and fifty people are taking part, one hundred and twenty-five thousand japas are finished in that time.

People do it for variety of reasons; some take a vow that if something desired happens to them than they will arrange for the 'Savä- Läkh Japa'. Sometimes this is done for the peace of a departed soul. Someone may have died in the family and those nearest to him may arrange the japa for the 'eternal peace of his soul'. Some may do it without any reason but purely as a religious ritual thinking that the japas done in congregations spread holy vibrations all round and creates a general feeling of brotherhood and happiness.

After the japas are complete, people may have a group dinner, which is a sign of brotherhood. The host family would provide the dinner.

There is a small ritual of 'starting with determination and will-power' (*samkalpa*), which may be observed before the actual japas commence. This ritual is explained briefly below.
Things required for the samkalpa ritual: A yantra of the Namaskära Mantra (if not a picture, photograph), a pitcher full of water, an empty bronze utensil, a lamp (*deepak*), incense (*agarbätti*), sandalwood paste, rice, flowers, and a small *bajoth* (a wooden stool about six inches high).

The ritual of the '*Samkalpa'* prepares oneself to do the japa with devotion and determination. He puts his heart into it after doing the ritual. In this simple procedure the metal yantra (or a picture) of the Namaskära Mantra is placed on a small platform. Alternately a person can go to the place where such an object is installed. A pitcher of clear water is placed on the right hand side of the picture and a deepak is lit on the left side. A person who intends to do the japas sits in front of the yantra wearing red clothes. The Japa recitation is done with a red rosary that is kept ready near him. Person should ideally sit in a lotus posture, facing the northerly direction.

One can do this ritual without involving any priest but it helps if someone is there who can pronounce the required words properly. A priest, who conducts the ritual, asks the host to hold a teaspoonful of water in his right palm, and say the following words:

Aum Arham.. Today on the month of ……... (name of the month here), on this bright/dark half of the month of, on this day of …....... (the date as per Indian calendar- tithi), at the auspicious time and auspicious juncture of the planets, on this

time of …..... (mention the time when this ritual is being performed), I am about to start the japas of the *Panch Parmeshtin* Namaskära Mantra.

After saying this he empties the water, which he is holding in his palm, into the bronze utensil kept by his side. This whole thing is repeated three times.. Then the priest speaks, followed by the host:

On this earth, in the country of........ , in the town of................... to day .... (Name of the day) for my welfare, for removing all obstacles, for removing the bad effects of the planets, for removing all bad karma and for my health, wealth and prosperity, for the fulfilment of my wishes, I …..... (Person's name) am going to do this Japa, meditation. This proclamation is said three times holding a spoonful of water in the right palm and then poured into the bronze utensil after saying these words.

The aspirant (host) should draw an inverted triangle with sandalwood paste and put a little sandalwood dot in the middle of the triangle. He would then place some flowers or grains of rice on this dot and say:

"Aum Hrim, This is an auspicious seating, I bow down to the mother earth and I will search for the ultimate tattava, soul. I am going to do the japas for the fulfilment of all my wishes."

After this, the host (and other people in the assembly) start doing the japa. One can concentrate on the picture or the yantra, which has been placed in front of him.

Not everyone in the assembly has to follow this samkalpa ritual. However, if there are enough ingredients and objects for everyone in the assembly then there is no harm in everyone doing the samkalpa ritual.

The actual recitation starts after this, and everyone recites the five hundred Namaskära Mantra by using a rosary and the fingers as explained above. This way one hundred and twenty five japas are completed.

Does Mantra Worship Help?

There are various accounts in the Jain books, both old and new, on how the Namaskära Mantra has helped people in times of extreme difficulties. Jains do have immense faith in the Namaskära Mantra and believe that the systematic chanting of the mantra brings about the desired results. I have sited two examples below: The first is comparatively quite recent, and the other is a very old one: which happened during Mahävira's lifetime.

The first example is of a Jain merchant, Mr Guläbchand Shäh of Bombay, and taken from a book by Amarendra muniji. Obviously Muniji is interested in glorifying the prowess of the Namaskära Mantra but there can hardly be any doubt about his honesty and sincerity in emphasising this event.

The Muniji has quoted the account as given by Guläbchand Shäh:

" I was a victim of that dreaded disease, cancer. My condition was fast deteriorating to the point where taking solid food had become impossible for me and, of late, it was difficult to swallow even liquids. Agonising pain and thirst were becoming increasingly unbearable. I was receiving penicillin injections every four hours but without any relief.

In that dark hour of despair, I came to realise that my last hour was fast approaching and all efforts to stem the inevitable were futile. At that moment, words heard at a religious discourse many years ago, flashed before my mind's eye. They were to the effect that even if one had failed to live religiously during one's whole lifetime, if, in the dying moments, one invokes benign sentiments of universal amity with the world at large by repentantly begging forgiveness for one's past misdeeds and then, in such a mood of humility and peace, resorts to meditative recitation of the Navakära (Namaskära Mantra), one may rest assured of one's spiritual elevation in the birth to come. With such spiritual elevation in view, I began reciting the super hymn, the Navakära. I told my doctor to stop all treatment from then on and that I did not wish to take anything, not even water.

I begged the forgiveness of all living beings and invoked universal friendship. Then I embarked upon a fervent recitation of the Navkära in prayerful mood. The scene around my bed was emotionally charged with grief and sorrow, as all the members of my family joined me in the solemn chant with tears in their eyes.

I continued with it until about eleven o'clock at night, when suddenly I vomited. I threw up so much that the receptacle was full and I swooned into unconsciousness. The members of the family took this as a parting sign and broke into loud sobs. I, however, regained my senses after a while and felt slightly better. I asked for water and drank quite a few pints. I carried on with the Navkära recitation. Later I dozed off to sleep and slept like a log. In the morning, when I awoke, I felt quite refreshed."

Mr Guläbchand Shäh then says that he went to see his doctor afterwards who was very surprised to see him, as the doctor had thought that Mr Shäh was not even capable of walking a few steps. The doctor advised Mr Shäh to continue with the treatment. Mr Shäh agreed on that and he was also treated for cancer therapy. Mr Shäh however firmly believes that it was the power of the Namaskära Mantra, which cured his cancer. He says: "The dreadful plight of that awful night is now a thing of the past for me, with fifteen long years intervening between then and now. I was saved by the Namaskära Mantra and given a new lease of life."

The second narration is that of Arjun Mäli, which is quite ancient, and it appears in a Jain scripture called the *Gyäta Dharma Kathä*.

One day Lord Mahävira arrived in the park situated on the outskirts of the city of Räjgir, in Bihär. He was to deliver a sermon there but no one came out of the town to hear Him, because everyone was afraid of a man called Arjun Mäli.

In the same town there was a young man called Sudarshana, who wanted to go to the park to listen to the sermon of Lord Mahävira. Sudarshana asked his parents whether he would be allowed to step outside the town or not. His parents obviously were worried about Sudarshana and they were not willing to let Sudarshana go. Sudarshana

however managed to convince his parents that nothing would happen to him and he would come back safe and sound once the discourse was over. His parents finally consented and Sudarshana went outside the city. As soon as he left the safety of the city, Arjun Mäli confronted him. Arjun Mäli was angry on seeing someone in 'his territory', and prepared to hit and kill the intruder. Young Sudarshana realised that he was in danger but he did not loose his temper nor did he try to run away. Sudarshana venerated Lord Mahävira and started reciting the Namaskära Mantra.

Chanting of the Namaskära Mantra created an invisible shield. Arjun with the mace in his raised hands just froze and could not harm Sudarshana. Arjun tried hard to hit Sudarshana, but his mace did not even touch Sudarshana. The story goes further in saying that finally Arjun was exhausted and fell down at Sudarshana's feet. Sudarshana took him to Lord Mahävira and finally Arjuna's bad spirit was driven away and he became a humble person.

Munishri Amarendravijayji verified the first account of what happened in the life of Guläbchand Shäh. The author had met Mr Shäh who had checked his hospital records as well. He writes: "It is an established fact that when practised in good faith and without any ignoble motive, the Navkära steers the life of the devotee automatically in the right direction and sets him firmly upon the right path to liberation. This indeed is the best miracle of the Namaskära Mantra."

Tables for Chanting and Concentration. (*Anänupurvis*)

The Anänupurvis are simple tables, which have been formulated to aid the concentration of one's mind whilst chanting the Namaskära Mantra.

The use of mathematics is very important and almost all phenomena have been explained by using mathematics. The Karma theory of the Jains not only involves simple calculations but also complex mathematical permutations and combinations. Many Jain yantras are nothing but the tables of the systematically arranged numbers. Yet they are more popular and used in worship. Jain monks have combined mathematics with meditation and have devised different types of tables and yantras. Of the various processes of focusing the mind, mathematics is an interesting one. The Jain ächäryas have combined mathematics with religious subjects for the purpose of focusing the mind on spiritual meditation. Out of the four interpretative styles of the Jain canon, mathematics forms an independent section (Ganitänuyoga).

The *Anänupurvis* help focus the mind:
A worshipper holds the tables of Anänupurvis in front of him whilst chanting the Namaskära Mantra. The Namaskära Mantra has five obeisances, which are:

1. Namo Arihantänam.
2. Namo Siddhänam.
3. Namo Äyariyänam.
4. Namo Uvajjhäyänam.
5. Namo loe savva sähunam.

An aspirant who wants to chant these five sentences continuously may loose his concentration after a while, and his mind may wander. But, if he places the

Anänupurvi in front of him and recites the line as per the corresponding number in the table, he will be able to focus his mind only on the mantras.
While progressing on the squares from left to right chant the first sentence (Namo Arihantänam) at numeral one, chant the second sentence (Namo Siddhänam) when you see number two, third sentence (Namo Äyariyänam) at three, fourth sentence (Namo Uvajjhäyänam) at four, and fifth sentence (Namo loe savva sähunam) at five.

The Anänupurvi provides a simple method of chanting without any repetition of the sequence. Mathematically you can do this one hundred and twenty different ways.

5 X 4 X 3 X 2 X 1 = 120.

Therefore 120 squares are required to make whole Anänupurvi. You are, of course, limited to five squares horizontally because there are five lines of obeisance.

The Anänupurvi tables are given on Page No......

There is a famous couplet about the importance of The Anänupurvi tables:

"Chant the Anupurvi everyday and your mind will be stable.
It benefits like the six-month penance and cleanses the mud of sin.
The king of mantras, the Navkära showers the essence of peace of mind.
And filling the mundane life with happiness leads to immortality."

Some Important Mantras for Worship:

Mantra for pacifying the nine planets:

According to the mantra texts, the prescribed procedure for pacifying a planet is to meditate and chant the mantra with a visualisation of the colour associated with that planet. The best way to remove the ill effects of all the nine planets is to chant the five lines of the Namaskära mantra.

1. The colour of the Moon and Venus is white. To pacify these visualise the colour white and chant one thousand times: *Aum Hrim Namo Arihantänam.*

2. The colour of the Sun and Mars is red. To pacify these visualise the colour red and repeat one thousand times the mantra, *Aum Hrim Namo Siddhänam.*

3. The colour of Jupiter is yellow. To pacify this visualise the colour yellow and repeat one thousand times the mantra, *Aum Hrim Namo Äyariyänam.*

4. The colour of Mercury is green. To pacify this visualise the colour green and repeat one thousand times the mantra, *Aum Hrim Namo Uvajjhäyänam*.

5. The colour of Saturn is black. Visualise the colour black and repeat one thousand times '*Aum Hrim Namo Loe Savva-sähunam*' to remove the bad omen of the planet Saturn.

The Basis of Meditation:

Sisatha Arihanta, Siddha vayanammi, surina kanthe,
Hiyayammi uvajjhaya, caranathiya sahuno vande.

I venerate the Arihanta, who is located at the head; the Siddha who is located in the face; the Ächärya who is located in the throat; the Upädhyäya who is located in the heart and the Sädhu who is located in the feet.

The Aum in the Namaskära:

Arihantä asarirä äyariya taha uvajjhäya munino,
Pancakkhara nipfanno, omkäro panca paramitthi.

Aum is composed by combining the 'a' from Arihanta, the second 'a' from asarira (formless, Siddha), the third 'a' from Ächärya, 'u' from the uvajjhäya and the 'm' from muni (monk, Sädhu).
(a + a + a + u + m = AUM)

The Eight-Petal Lotus:
Visualise an eight petal white lotus. Write the seven-syllable mantra, *'Namo Arihantänam'* in the centre. Write *'Namo Siddhänam* on the eastern petal. Write *'Namo Äyariyänam'* on the southern one and then write *'Namo Uvajjhäyänam*' on the western petal. *'Namo loe savva sähunam*' is to be written on the northern petal. On the south-eastern petal write '*Eso pancha namukkäro*', on the south-western petal write '*Savva päva panäsano'*, on the north-western petal write '*Mangalänam cha savvesim*', and on the north-eastern petal write '*Padhamam havai mangalam*'. Then focus on this and meditate.

4/2 Mantras and Yantras associated with the Second Recitation, the Uvasaggaharam Stotra

There are eight different yantras that are associated with the first verse. These yantras are:
1. How to attract someone towards you.
2. Husband's welfare.
3. Wealth.
4. Remover of evil spirit.
5. Remover of fevers.
6. Control the power of witchcraft.
7. Remover of poison.
8. Remover of hardships.

We will only consider the making of the first yantra.

Yantra No 1:- Yantra named 'How to attract someone towards you'
(*Jagad Vallabhkar Yantra*)

Write Aum (There is a special way of writing the Jain Aum. This is shown in the centre of the yantra) in the middle of the circle. Write your name, in this case the name is Devadatta. Draw an eight petal lotus and write these four syllables

PÄ RSVA NÄ TH. on alternate petals and the syllable HAR in other petals .
Write the twelve syllables made out of a single letter H
(These are made by joining H with 12 vowels of Sanskrit. They are:
H, HÄ, HI, HEE, HU, HOO, HE, HAE, HO, HOU, HUM, HAH
Then draw three circles out of Hrim.

This yantra is not to be written by pen or pencil but by saffron or sandalwood paste on a copper plate and with a pen made from small stick of pomegranate tree. After you have written everything, cover it with piece of cloth. (woven by an unmarried girl) and tie the yantra to the left hand.

The yantra associated with the second verse.
There are two main yantras, which are associated with verse No.2.
(1) The *Brahat Chakra* and (2) The *Chintämani Chakra*

The Brahat Chakra
The reason this is called the *Brahat* Chakra and not the *Brahat* yantra is perhaps very simple. This yantras consists of quite a few circles (chakras) that is why it is also called *Brahat Chakra*.

The method of preparing this yantra (chakra) is as below:

Draw/inscribe a lotus with eight petals and write Hroom and the name of the worshipper. Within yantras, usually 'Devadatta' is written as an illustration but one has to write one's own name. Write *Aum Pä rshva nä thä y Hrim Namah* on the eight petals. Write Pärsha-yaksha and Pärsha-yakshini in the next circle. Then in the next circle that is divided like four petals, write the following on each of the petals
Aum Brahmäne Namah,
Aum Dharnendräy Namah,
Aum Nagäy Namah,
Aum Padmävatyei Namah.

Write the sixteen vowels in the circle next to this.
Next comes the mantra that we have discussed earlier. The mantra has to be written in eight parts as shown below.

Aum Hrim Shrim Namiuna Päsa Vishar Vasah Jina Fullinga Hrim Namah

The next circle should have the names of the Panch Parmeshtin and the 'three jewels', which are worshipped and are mentioned in the very first recital of the Namaskära Mantra. These are: Enlightened souls, liberated souls, leaders of the monks, preceptors, and all other monks and nuns.

The three Jewels are: Enlightened: (1) knowledge (*gyän*) (2) faith or view (*darshan*) and (3) Conduct (*charitra*). These three jewels are written as: (1) Aum Gyänäy Namah, (2) Aum Darshanäy Namah and (3) Aum Chariträy Namah

The next circle must include the names of the 16 goddesses of knowledge (*Vidyädevis*)

16 goddesses:
1. Rohini,
2. Pragnapti,
3. Vajrashrunkhlä,
4. Vajräankushi,
5. ApratiChakrä,
6. Purushdattä,
7. Käli,
8. Mahäkäli,
9. Gauri,
10. Gandhäri,
11. Sarvashra Mahäjvalä,
12. Mänavi,
13. Vairotyä,
14. Achhuptä,
15. Mänasi,
16. Mahämänasi,

Then the next circle includes the names of the eight demi gods of the Nag territory They are: Anant, Väsuki, Takshak, Karkoteek, Padmä, Mahäpadma, Shankhpäl, Kulik.

Then the circle after this would have the names of the mothers of the twenty-four Tirthankaras. They are:
Marudevi, Vijyä, Senä, Siddharthä, Sumangalä, susimä, Prithvi, Lakshmanä, Ramä, Nunda, Vaishnavi, Jayä, Shyamä, Suyashä, Suvratä, Achirä, Shriyä, Devi, Prabhävati, Padmä, Vaprä, Shivädevi, Vämädevi, Trishlä.

Then comes the ten gods of the ten directions (Dikpälas) in the next circle.
Indra, Jay, Agni, Ajit, Yama, Aparäjita, Nairutya, Jrumbh, Varun, Moha, Vayavya, Veer, Kuber, Narayan, Ishan, Vijaya.

The next circle has eight petals, and each petal has to be inscribed with the different gods of the planets.
There are nine planets so No. eight and No. nine are written on the eighth petal. Their names:

1. Chandra,
2. Surya,
3. Angärak,
4. Budha,
5. Bruhaspäti,
6. Shukra,
7. Shani,
8. Rähu and 9. Ketu (both written on one petal)

Then three spirals are drawn and the syllable *Hrim* is placed at the top and the syllable *Zraum* at the bottom. This is done in a special style. The syllables *Kshi* and *la* are also written in the square where indicated.

The whole yantra is usually written with the special ink made out of saffron and other ingredients, and done on a leaf of the *Bhoja* tree. Place this yantra in the middle and place a small idol of Pärshva yaksha on the right side of the yantra and the idol of Yakshini Padmävati on the left of the yantra. Then after having bath and generally purifying the atmosphere sit in front of the above setting and concentrate on the yantra. The following mantra is to be recited with the poojan and is same as the one we discussed at length above.

Namiuna Päsa Visahar Vasah Jina Fulinga. However, for chanting purposes it is strengthened with beejas like *Aum*, *Hrim*, etc. So the mantra would be:

Aum Hrim Shrim Arham Namiuna Päsa Visahar Vasah Jina Fulinga Hrim Shrim Namah.

The second yantra is called the Chintämani Chakra. This is not discussed here but it is reproduced from the Uvasaggaharam Stotra Poojan Vidhi books. The verses of the Uvasaggaharam Stotra are also seen in this yantra. The other main difference is that this yantra has the drawing of Pärshvanätha in the middle and the drawings of yaksha and Yakshini outside the circle. A small drawing of the guru's footprint (*padukä*) is also seen. This footprint is that of the composer of the Uvasaggaharam Stotra. This way even the composer of this Stotra is remembered.

It is said that a sädhak's wishes are fulfilled by properly worshipping this yantra. His diseases are also removed and no fear comes to him.

Jains have developed a whole ritual for worshipping this yantra ceremoniously in assembly halls. As many as a thousand people would gather together and worship each circle separately. The mantras are said and the appropriate songs are sung.

Yantras are also found which worship the third, fourth and the fifth verses of the Uvasaggaharam Stotra.

It is difficult to prove who got what benefits from such worship. There are plenty of stories in Jain literature about the magical effect of this stotra. The story behind the composition itself has got a magical element to it. As it is said that this stotra was composed by Bhadrabähu to eradicate the disease of plague. The most famous and perhaps the only available story is that of King Priyankar. The story explains how an ordinary man called Priyankar became a king by regularly reciting the Uvasaggaharam Stotra. This story may not have a historical base but people do have faith in the stotra and its power. This has been narrated in Gujaräti, book written by Pandit Dhirajläl Shäh.

The author has quoted about the power of this stotra from his own experience. Altogether four instances have been discussed where he was able to receive help from unknown and unexpected sources.

In one instance, the author had issued a cheque for Rs 2,000 to someone but he had no money in his bank account. He was quite worried and was praying to Pärshvanätha. Then he started reciting the Uvasaggaharam Stotra continuously, and after a while one unknown person came to him and gave him exactly Rs. 2,000 to use as he wished. His

problem was naturally solved. In another incident, the author says that once he was lost in one of the jungles in the state of Karnataka, and it was very difficult to find the way out. He did not even know the local language. He recited the Uvasaggaharam Stotra continuously. When he was doing that someone from the middle of nowhere approached him. The unknown man had a vehicle and he spoke in Hindi, which the author knew. This man offered him a lift and once again the author's troubles were over. The unknown man suddenly disappeared after taking the author to his destination.

The experiences described by the author would certainly strengthen devotee's faith in the power of the stotra and the power of prayer.

4/3 Mantras and Yantras Associated with the Third Recitation, The Santikaram Stotra

The Santikaram Stotra is in praise of Shäntinätha and the other gods and goddesses like the sixteen Vidyä devis, the twenty-four yakshas and the twenty-four yakshinis. This stotra has been included in the Pratikramana ritual, and it is believed that the recitation of this stotra pacifies all obstacles and brings Shänti (peace) to the household. The whole stotra, in fact, is a mantra and there is very little literature in terms of separate mantras associated with it.

The following procedure (*amnäy*) has been taken from the *Mahäprabhävik Nav-Smarana* .
"If anyone is suffering from blisters on his body, he must get the help of someone who will perform the following rites: A person who wishes to help is advised to take a bath, clean himself, put on clean clothes, sit on a suitable and clean seat (*asana*) then say, '*Munisundar-Sooribhyo Namah'* twenty one times, so that a man with the ailment would hear the recitation. Then he should touch his own body seven times from head to toe. After this, whilst keeping a piece of clothe in his hand, he should gently rub the blister on the body of a person and keep reciting stotra. The stotra has to be recited hundred and eight times."

'*The Santikaram mantra-procedure*' states that this will cure the blisters and any fever that may have been caused due to the same blisters.

This and other similar prescriptions lead to the conclusion that the Santikaram Stotra was, and perhaps still is, being used to cure fevers of all kinds.

4/4 Mantras and Yantras Associated with the Fourth Recitation, The Tijaypahutta Stotra

As we have seen in part one, this particular stotra worships the hundred and seventy Tirthankaras that may have existed simultaneously in this and in other distant lands. According to Jain cosmology, hundred and seventy is the maximum number of Tirthankaras that could have lived simultaneously at any given time. The poet of the stotra takes this fact into account and worships those hundred and seventy Tirthankaras.

The whole stotra is like an explanation as to how to create a yantra for worship. The translation of the stotra, given earlier, explains the procedure for making the yantra. The yantra is reproduced here:

A hymn called the *'Tijay-pahutta Stotra Amnäy'* (Method of worshipping the Tijay-pahutta Stotra) has been reproduced by Säräbhäi Nawäb in his book of the nine recitations. The method explained in this stotra suggests a further nineteen yantras that can be created for worship.

The Yantra :

25 Ha	80 Ra	**Kshi**	15 Hun	50 Hah
20 Sa	45 Ra	**Pa**	30 Su	75 Sah
Kshi	**Pa**	**Aum**	**Swä**	**Hä**
70 Ha	35 Ra	**Swä**	60 Hun	5 Hah
55 Sa	10 Ra	**Hä**	65 Su	40 Sah

(The seeds in the above yantra have specific qualities.
Kshi is earth seed.
Pa is water seed.
Aum is the seed of fire.
Swa is associated with air.
Hä is the seed of space.

Thus these five are associated with five basic elements.

The other seeds in the above yantra:
Ha destroys misery and is a seed of the sun.
Ra destroys seen and is a seed of fire.
Hun is the seed which protects a devotee.
Hah is the seed of the sun.
Sa is cool and is a seed of the moon.
Ra creates heat and energy.
Sun is capable of destroying misery and finally
Sah is again associated with the moon.

All these yantras are provide different types of mathematical combinations of the figure hundred and seventy. The yantra shown above gives the first mathematical combination.

I have avoided reproducing other yantras because they are somewhat similar to the first. The only variation being the use of different mantra seeds in different squares.

The mantra reproduced above is perhaps the simplest and abridged version as the hymn explaining the 'method' (*ämnay*) also shows the same yantra with the names of the yakshas and yakshinis. That particular yantra is also reproduced in original writings. However it is said that any of these yantras (a simple one or the one with all the names of gods and goddesses) can be used in worship.

The method of worship is the same as other practices for similar yantras. The main thing to be observed is all the necessary cleansing, such as:
Cleansing of the self.
Cleansing of the area.
Cleansing of the mantra itself.
Cleansing of the ingredients, and finally
Cleansing (here this means following a certain procedure) of the deity.

4/5 Mantras and Yantras Associated with the Fifth recitation, The Namiuna Stotra

The Namiuna Stotra is believed to possess a famous 'Chintämani Mantra', which is 'hidden' some where within the stotra itself. As stated earlier, the mantra is made up of eighteen syllables of the Präkrit language. One cannot see that eighteen syllable mantra in the fifth recitation, but the mantra is as follows:

Namiuna Päsa Visara vasaha Jina Fullinga.

It is now apparent that the above mantra is the most important mantra for worshipping Pärshvanätha. This mantra can be worshipped with or without the aid of a yantra. One yantra, which incorporates the Chintämani Mantra, is given here.

The 'method' of inscribing this yantra is quite simple and it consists of forty-nine squares within the main square as shown. The eighteen syllables of the mantra are written separately in eighteen squares on the periphery of a yantra shown with the recitation No. 4. In other words you can use the yantra of recitation No. 4 which has (5x5) 25 small squares and add squares all round to make it yantra of (7 x7) 49 squares.
Syllables in the squares on the outer periphery read, going clockwise:

Namiuna Päsa Visara vasaha Jina Fullinga. Bluim, Hrim, Namah

The other yantra is a very simple one. It is a circular yantra. The main seed Hrim is above the circles. Within the circles a lotus with eight petals is drawn. The lotus has it's own circle. The innermost circle within the lotus has the mantra seed Shrim inscribed on it. Below the Shrim an aspirant has to write his own name. Again the same seed Shrim is inscribed on all the eight petals of the lotus. Between the petals of the lotus a seed Aum has been inscribed in eight different places. Finally the seed Kraum is written below the yantra as shown.

Method of worshipping this yantra: One has to observe all normal cleansing rituals and then begin the worship at an auspicious time. The aspirant is then required to recite the ten thousand japa of the following mantra, *Aum Hrim Shrim Bhagavate Pärshvanäthay Hara Hara Svähä*. The yantra given above should be inscribed on the leaf of a bhoja tree and should be anointed with one hundred and eight flowers. (The flowers should be laid on the yantra and then removed. This should be repeated one hundred and eight times.)
The yantra can be wrapped with a red thread and an unmarried girl should tie the yantra on her arm or round her neck like a necklace. The method (amnäy) claims that an untimely death does not come to the person who worships this yantra.

4/6 Mantras and Yantras Associated with the Sixth Recitation, The Ajit Shänti Stotra

Generally people would not look at this stotra to find any mantra or yantra. This particular stotra is very different from all the other stotras in our study. The stotra is unique in one sense because it praises two Tirthankaras in alternate sets of verses. It is also unique in the sense that the stotra provides a lot of information as regards the cultural aspects of the people living during the time of the composition. The towns and villages, the people, their beliefs, their singings and musical instruments, all are mentioned in this stotra and therefore it is a treasure house of information. I have dealt with this aspect in Part 1, and therefore we will see what mantras or yantras can be found in this hymn.

It is said that every hymn sung in praise of a Tirthankara is as good as a mantra, and if it is sung with complete devotion will bring the desired results.

Bhadrankar Vijayji and Kalyän Prabh Vijayji, two famous monks have said:

'The poet of this stotra, Nandishena, bows down with utmost respect and says in verse No.3: I bow down to Ajit and Shänti (both Tirthankaras) as they (1) remove all misery, (2) remove all sins and (3) they are unconquerable (Ajit), and givers of peace (Shänti). These wordings are as good as mantras and if chanted properly, they are capable of removing all obstacles"

The two monks further say that if we look at verse No.3 of this recitation, it is made up of three sentences or three mantras, which are:

Namo Savva-dukha-ppasantinam Ajiya Santinam
(I bow down to Ajitnätha and Shäntinätha as they remove all miseries)

Namo Savva-pava-ppasantinam Ajiya Santinam
(I bow down to Ajitnätha and Shäntinätha as they destroy all sins)

Namo Saya Ajiya Santinam Ajiya Santinam
(I bow down to Ajitnätha and Shäntinätha as they are unconquerable and givers of peace)

Apart from this mantra there is very little in terms of a mantra in this hymn. Also, there is no yantra associated with this stotra.

The diagram given below is not a yantra but one, which shows the beauty of the poem. This type of diagram is called the *chitra-bandha*. To understand the *chitra-bandha*, let us see verse No 4.

The original verse is:

Ajiya-Jina Suhappavattanam
Tava purisottama nama kittanam
taha ya dhii-mai-ppavattanam

Tava ya Jinuttamma Santi kittanam.

The underlined letters/syllables are written in a style, which gives an appearance of a holy pitcher (*Kumbha*). One must note that the single letter/syllable in the Präkrit language is not the same as single letters in English. The word Santi (see the last line above) is made up of only two letters of the Präkrit language. *San* and *ti*

4/7 Mantras and Yantras Associated with the Seventh Recitation, The Bhaktämara Stotra.

The best time for reciting the Bhaktämara Stotra or undertaking any worship related to it is in the early morning. Approximately one and half-hours before daybreak is considered to be the appropriate time for such practices. Our brain is fresh at that time and the man who makes best use of it remains vibrant throughout the day.

The importance of the early morning is elaborated due to its value in worship. Every spiritual practice is to be done during these three auspicious times: early morning, midday and evening twilight. But the value of the early morning is unquestioned. The learned monk Reverend Vijay Räjyasha Soorishvarji says in his book: "In the year 1969 when we were in Chennai, Tämilnädu, I had a rare opportunity to know the depth of the devotion of our preceptor. The place was calm and serene. Guruji addressed me and said, 'Räja! other practices can be done according to one's capacity. But the best way of worshipping the Lord is to recite the one hundred and eight verses in the morning. The emotion filled stotras of our ächäryas slowly fill us too with love and devotion.' Years have passed by but not a single day passed without the recitation of the Bhaktämara in the early mornings in the life of our reverend preceptor till his last day. The popularisation of chorus singing by our Guruji created a new awareness for the Bhaktämara in the minds of the devotees and many people became its followers. Bhaktämara associations were formed. Many a Jain temple made it a habit to recite it in the early mornings."

Jains believe that the recitation of this stotra plays an important role in destroying the bad karma, which is apparent in the two phrases given in the stotra itself. 'Entire darkness' (*asesam andhakaram*) and 'is quickly destroyed (*asu-nasam*).

Faith and confidence are the central pillars of any worship (As verse No 5 says: So'ham tathapi tav... bhakti-vasan munindra kartum stavam'). The devotion does not remain just passive, it becomes active. That is why the author says the God does not expect anything other than devotion, to praise Him.

A beautiful example of what love and devotion can make one do is given in verse. No. 5. A weak deer dares the lion to protect her offspring. This happens due to intense love and desire. The heart of the person who tries to understand the significance of this verse will become fearless. After all, who wa he was afraid of ? Is he afraid of death? Even a wild deer is not afraid of it. Thus the author exhorts the devotees to live with confidence as a life without self-confidence, is reduced to mere existence only and the man cannot be said to be living.

If the aspirant has faith then he will not be a frightened man, not even of death. When one is not afraid of death, what else can frighten him? A life without self-confidence is a manifestation of inertness only. A man who is not afraid of death is capable of doing anything in this world.

The word '*amara'* (immortal) is the second word used by Mäntungächärya in this stotra. But the explanation of the word *'amara'* is given in the fifth verse. He who has conquered the fear of death alone is immortal. Such a man will also easily conquer the other fears. The other fears are fear of this world; the other world, livelihood; and fame (or even ill fame). An aspirant who understands this becomes confident and consequently fearless. When confidence turns into devotion and devotion into fearlessness in life, then worship becomes happier and leads to immortality.

Types of Worship:

The literature available for worshipping the Bhaktämara Stotra is quite vast and a person has to study and select his own method of worship. He can choose a mantra or a yantra, which is best, suited to him and worship that particular aspect. We have seen the common points and requirements for any worship of a mantra and yantra before. The same applies also to the Bhaktämara Stotra.

The Reverend Ächärya Vijaya Räjyash Sooriji in his book the *Bhaktämara Darshan* says: "I was anxious to know for many years the method of the Bhaktämara worship from original sources, then I saw a book in one of the libraries. I found out from the book that anyone who completes, the recitation of the Bhaktämara one hundred and twenty-five thousand times, gets a special attainment called 'the Bhaktämara-siddhi'. When I asked my Guru about this, he told me that he had already done such recitations many times in the past. Myself and many other people know that my Guru did possess super-natural powers (the Bhaktämara-siddhi)"

How to undertake the Bhaktämara japa: The recitations are not to be done either very fast or very slow. But the concept of fast or slow is relative. A person may be able to recite quickly without blurring or being indistinct. It will be better if the rhythm of recitation follows that of breathing. If one walks according to one's rhythm of breathing, the exertion will not be felt and one can walk longer distances. It will neither be exerting nor very slow. In the same way neither will there be an overlap or blurring or physical tiredness. If a person recites it in moderate time he may take twelve minutes to complete the whole the Bhaktämara Stotra. Now to finish one hundred and twenty-five thousand recitations he has to recite the Bhaktämara Stotra thirty times a day (spending six hours everyday) for nearly twelve years.

If an aspirant recites by mouth alone without making any audible sounds, he may take only four minutes to recite the Bhaktämara Stotra. Every second recitation is to be done from the 44th verse to the first verse (i.e. in the reverse order) and the third recitation will be in usual order. Thus all the three recitations form one unit. Such aspirants should try to do ten to twenty such units a day.

The Bhaktämara Stotra worship can be done in one or the combination of more than one of the following three ways.

1. Meditation and japa on the yantra,
2. Chanting of the mantra, and
3. Recitation of the complete poem.

The First japa

"Om Hrim namo Arihantänam Siddhänam surinam uvajjhayanam sähunam mama riddhim vruddhim samihitam kuru kuru Svähä"

This can be taken as a general japa in the Bhaktämara worship. This has to be repeated three thousand, two hundred times. This is given as the mantra of 11th and 12th verses of the Bhaktämara. While practising this type of japa the aspirant will do well to remember that it must be done in the early morning draping him with a loincloth. The rosary must be of coral beads. He must also light the incense. This mantra fulfils all desires.

The Second japa

This is also very important.

Om namo vrsabhanathaya, mrtyunjayaya, sarvajivasaranaya, paramapurusaya, caturvedananaya astadasadosarahitaya, ajaramaraya, sarvajnaya, sarva-darsine, sarvadevaya, astamahapratiharya-catustrimsad-atisaya-sahitaya srisamavasarane dvadasa-parsada-vestitaya, graha-naga-bhuta-yaksa-raksasa-vasankaraya, sarva-santikaraya, mama sivam kuru kuru Svähä.

Before starting the Japas of this mantra, one must do the rosary twice reciting the first and second verse of the Bhaktämara Stotra on each bead.

Meditation on the Eight Felicitations.

It is considered proper to contemplate on the eight felicitations (the *pratihäryas*: the Ashoka tree, throne, whisk, three tiered canopy, etc.) while doing the Bhaktämara related meditation.

If one wants to meditate on the stotra, each verse can be 'placed' (this is to be imagined) at the feet of the Lord and recited with concentration. If one wants to go a little further in meditation, then one can imagine a garland around the Lord's neck with twenty-two beads on both sides of the central topmost bead. Each bead can be imagined to be a lotus and the first syllable of every verse of the Bhaktämara Stotra can be thought of as written on the wall (pericarp) of the lotus. Thus each bead stands for one verse and the entire garland represents the whole stotra. After completing the meditation the meditator visualises that he himself is wearing the garland. The worshipper must have immense faith and confidence in the fact that he will definitely obtain the desired fruits of worship.

Two methods widely used for meditation are: meditation on the form/image (pindastha-dhyäna), and meditation on syllables/mantra-seeds (Padastha-Dhyän). The 'meditation on syllables' can be done at the time of chanting the stotra or using the rosary. Each line of the Bhaktämara consists of fourteen syllables. One can think of fourteen stages of spiritual development as given in the Jain scriptures. The inner

consciousness is not manifest till the meaning has been made one's own. Meditation is the experience of bliss. Hence, if people do worship without interest or without any control over themselves, they will not be able to reap any benefit.

Some people, who are unable to follow Sanskrit, follow or recite translations of the Bhaktämara in order to enjoy the beauty of the idea expressed. It is natural. People can experience the pleasure of the Bhaktämara recitation when translated into their mother tongue. But the mantras, which are enshrined in the Bhaktämara, will have been mediated upon or recited only when one recites the original verses and not the translations.

1 Penance and the Bhaktämara Worship

At the time of undertaking any worship associated with the Bhaktämara Stotra one must undertake some form of penance. A three-day penance called the *attham* is ideal for a layman. This requires fasting for three days consuming only previously boiled water. The devotee must also observe the cleansing as prescribed earlier. If he finds three-day fasting a bit strenuous, some '*ekäsanäs*' should be done (consuming just one meal a day). A worshipper of any such practices should not take more than one meal a day. Such worshippers can take prescribed food in a limited quantity and must also maintain celibacy.

An aspirant then starts reciting, counting the rosary of hundred and eight beads, the following mantras.:

a] Om Hrim srimrsabhajinendraya namah. (a rosary of hundred and eight beads, twenty times).

b] Om Hrim namo Arihantänam siddha nam (a rosary of hundred and eight beads ten times).

surinam uvajjhayanam sähunam nama rddhim
vrddhim samihitam kuru kuru Svähä.

c] Om Hrim shrim Dharnendra Padmävati pujitaya (a rosary of hundred and eight beads once).

Srisankhesvara Pärshvanäthaya namah

D] Sri Mäntunga gurave namah (do a rosary of hundred and eight beads once).

Some forty-four mantras are advocated for a person who is observing the three-day penance. He must bow in a prescribed way whilst reciting each mantra. Thus forty-four will be covered in three days at the rate of twelve in the first two days and twenty on the third. These mantras are given in the appendix. Those who subscribe to the theory that the Bhaktämara consists of forty-eight verses will undertake forty-eight mantras.

A mantra or stotra is not just a collection of sounds or words but enshrines in itself great power. Initiation into mere sounds does not confer any benefit. An aspirant requires a competent Guru. If the aspirant develops an earnest longing for such a teacher, then he may find such a Guru. Having got an outside teacher, one should not neglect one's inner awareness, which also works like a Guru and is called the internal preceptor. Aspirants, thinkers, philosophers and worshippers could have experienced in their lives some guidance from an unexpected quarter when they had a feeling that

they were standing at the crossroads of their spiritual pursuits. People may call this the invisible helping hand of the 'Guru'.

Comparison of Mantras Found in the Different Sources:

Most of the books and manuscripts give the same mantras and yantras for any given verse. However there are variations too. And especially some variations are such that there is no proper answer as to why different results or different mantras have been suggested for the same verse. We are going to examine mantras for verse No 12 to see how the different sources provide different mantras.

Verse No 12 goes like this:

O Jewel in the crown of the three worlds. In this universe, certainly there were only as many atoms possessing the melody of peace (shänträga ruchi) as you are formed of because (once those atoms are now used up) there is no one as elegant (rupam) as yourself.

Mantra Source No.1
For this particular verse, the Ächärya Soori-Soori gives the following mantra:

Aum Hrim Chaudasha-puvvinam, Aum Hrim Payanusarinam, Aum Hrim Egarasang-dharinam, Aum Hrim Ujjumainam, Aum Hrim Viyulmainam, Namah Svähä.

The above mantra has been named as 'The science of obtaining true wisdom and knowledge' (Saraswati-Vidyä) by the said Soori-Soori. The Ächärya also says that this mantra helps in getting a good partner for a happy married life.

Source No.2
In a book by Pandit Dhirajläl, the author gives two 'mantras' here. One is called the complementary mantra (*ruddhi*) and the other is the mantra for worship. The *ruddhi* is as below:

Aum Hrim Arham Bohibuddhinam.

The mantra for worship is the same as in source No 1, above. Here the author says that any wild and rogue elephant would be calmed down by the worship of this mantra.

Source No. 3:
A book by Räjyasha-Sooriji has also given the same ruddhi and the same mantra, saying that the ruddhi is for a desired girl for marriage and the mantra is for calming the rage of an elephant.

In this same book, there is yet an other mantra given for verse No 12 of the Bhaktämara Stotra. The mantra is:
Tribhuvanaik Lalambhoot Shri Rishabhadevaya Namah

This is a mantra for general spiritual development and for the benefit of physical, mental and spiritual progress. It is to be recited as a part of a ritual performed after certain penance.

Source No. 4:
Manuscript No 18226 from the town of Pätan .
This ms gives the same mantra and the power of the mantra is also as mentioned above.

Source No.5:
A book 'the *Bhaktämara Mahätmya*' by Yatishri Motisägarji Mahäräj gives the following ruddhi mantra
Aum Hrim Arham Namo Bohiy buddhinam Svähä. This is slightly different from that given in source No 2, above.

The author also gives another mantra for worship:
Aum Shrim am a ah sarva raja praja mohini sarva vashya kuru kuru Svähä.
The book also says that kings, countrymen, women, etc, become friendly and develop a favourable attitude from this mantra.

The mantra shown above is not listed in Sources No 1 and 2 but it must be noted that this has been written or inscribed on the yantra given in Sources No 2 and No. 3.

Source No.6 :
A book, '*The Bhaktämara Stotra, Kalyän Mandir Stotra Satika' has* included a commentary by the 16th century monk Siddhichandra. Siddhichandra has given the same mantra as listed in source No 1 but says that the mantra is for the worship of the Goddess Saraswati, who would give the desired boon to the worshippers.

Source No 7.
A book, ' *The Mahä Prabhävik Nav-Smarana*' by Säräbhäi Nawäb gives the same mantra saying that it is to be used for intelligence and wisdom.

Conclusion: It is apparent from all these sources that there is not too much of a difference in the mantras associated with verse No 12. However, there is a slight inconsistency in the wordings of the mantras. It is also not clear why the said mantra is to be used for receiving favours or making someone surrender to your wishes. Certainly the meaning of verse No 12 does not imply any such thing.

As regards yantras for verse No 12, there are two different yantras advocated for worship. In fact, there are two sets of yantras for the whole stotra. One set of yantras is by Ächärya Haribhadra-Soori and another set of yantra is the ancient 'traditional' one.

We will further analyse the differences or similarities as regards verse No 12.

The yantra by Haribhadra-Soori is a simple yantra with the mantra written in the right half of the circles.

The ancient traditional yantra is found in most of the books and is also carved in some temples. This yantra has no circles except the middle lotus. The mantra inscribed within the squares is slightly longer then any of the mantras given in the above sources. Underneath the yantra it is repeated, viz: it is useful in making someone surrender to your wishes and becalming a rogue elephant.

Conclusion: It probably does not matter about the variation in the wording but one thing seems to be fairly consistent, the mantra (for verse No 12) is to be used for making someone surrender to your wishes (be it a girl or a wild elephant or some people you know). I think that because this is to be used as a *'vashikaran'*, i.e. a surrender mantra, it can be interpreted as reciting for all sorts of such benefits. One can pacify the rogue elephant that is running towards him, or one can make his beloved woman to come back and marry him. It is merely the wishes of a worshipper. This way I think there is no discrepancy in the suggested results of the mantra.

However there is one more point. The story associated with this verse narrates that a man's physical deformity was cured by the recitation of verse No 12. This is again difficult to comprehend because the mantra is to be used for one purpose, whereas the story suggests an entirely different purpose. This leads to many questions.

The same type of exploration can be done for all the forty eight verses but this would fall beyond the scope of my work here. Therefore we will satisfy ourselves by considering one verse only, which we have done so far. The answers to these discrepancies may never be found.

A Ritual of the Bhaktämara Poojan:

The Bhaktämara Stotra is so popular that sometimes people arrange a special religious function to ceremoniously worship this stotra. Various rituals of worship have been devised by the Jain ächäryas over the last thousand or so years. The mass worship has one unique advantage. It brings the community together and creates a joyous and devotional atmosphere. One can go to such a function and witness an atmosphere, which is truly harmonious and full of the energy created by the faithful. The ritual of worship is indeed an interesting one and it is a joy to watch or participate in the ceremony. It must be noted that there are other rituals, which are also associated with other stotras. Another popular worship (poojä) is that of the Uvasaggaharam Poojan, The *poojans* of the Namaskära Mantra, the Santikaram Stotra and the Kalyän Mandir Stotra are also done in temple assembly halls.

I have here described the poojä ritual of the Bhaktämara Stotra. This poojä was carried out in London.

List of the ingredients and objects required:

Saffron, a sacred powder *väskshepa,* made from a mixture of sandalwood; incense; golden and silver leaf paper (*varakh*); wick (cotton wool); ghee; matches to light the lamps (*dipaks*); forty-four such dipaks (glasses to light dipaks in there); milk; yoghurt; sugarcane juice; some silver coins; leaves of beetle nut (*pän*); rose water; holy water from any pilgrimage site; sacred threads (these are interlocked threads of various

colours sanctified by monks in previous ceremonies, called *raksha-potlis*); flowers; beetle nuts; almonds; sugar crystals (*säkar*); cinnamon; cloves; cardamom; coconuts; rice; pieces of cloth; a red piece of cloth to use as a covering on the small table (paat); silver footprints of the first Tirthankara Rishabhadeva (symbolic footprints may be only two to three inches long); a small throne as a token (*Simhäsana*); a canopy (*Chhatra*); whisks (*Chämara*); different types of sweets; various types of fruits and flowers. (Welcoming sign in the form of a long hanging piece made from *Äsopälav* leaves).

Ingredients/ objects for the Snätra Poojä (this is common to all poojas).
A three tiered platform (*trigadu*) where a metal image of the Tirthankara is kept on the top tier; an idol of the Tirthankara; jars; pitchers; utensils; a mirror; dishes; bowls; a pot with eight auspicious signs inscribed on it (*ashtamangala ghado*), lamps for *aarti* and *mangal-divo*.

An area for poojä is cleared and washed with water and milk. A three-tiered platform (*trigadu*) with the Tirthankaras image on it is placed in the middle. It is assumed that the Tirthankara himself is present. A deepak (lamp) is placed at the front and then lighted after saying the appropriate lines in Sanskrit. A bronze pot is placed in the centre. A priest places the *väskshepa* powder inside the pot, draws a small swastika inside and puts silver coin on top of the swastika. A coloured thread (*nädä-chhadi*) is tied round the neck of the pot. The pot is now ready to be used for the ritual. It is then placed in the centre after reciting the proper Sanskrit verses. A mixture of five ingredients (milk, yoghurt, ghee, sugar-cane juice, and water. If the sugar-cane juice is not available, then sugar crystals can be used; these five, collectively called the *panchämrit*, is poured into the above pot.

Then a separate ritual of the Snätra Poojä is undertaken. The Snätra Poojä is a ritual of bathing and anointing the image of the Tirthankara. The Snätra Poojä is always carried out before the main Poojä begins. The Snätra Poojä takes about half an hour to forty-five minutes. This is a symbolic poojä, which reminds us that when the Tirthankara was born he was given a ceremonial bath by the celestial beings and a great joyous ceremony was performed.

Usually one or two devotional songs are sung after this.

Before starting the main Poojä, (be it a the Bhaktämara Poojan, a Uvasaggaharam Poojan or any other) a priest 'invites' the God of the winds/air, by way of chanting verses, to clean the area gently. Similarly the God of rain is invited to wash that area. After this a sprinkling of water mixed with saffron and sandalwood is done. This creates a sweet, fragrant atmosphere.

Then it is the turn of the priest and the others to be ready for the Poojä. The priest and the others think and assume whilst saying different mantras that they are cleansing themselves. Once this is done and ‘Indestructible-cage-stotra' (*Vajra-panjar-Stotra*) is recited with the appropriate gestures.

For the main Poojä a large size picture of a tree is drawn on the floor. This is done by using different coloured grains (like moong, wheat, rice, urad, etc.) The tree is a symbol of the Räyan tree. The reason is the Tirthankara Rishabhadeva had attained

omniscience when he was seated under a Räyan tree. The photograph also shows that besides the tree, six small shrines are drawn.

The six shrines are a symbolic dedication to:
1. The gods of different directions (Kshetrapäl)
2. The attendant god of Rishabhadeva (Gomukh).
3. The attendant goddess of Rishabhadeva (Chakreshvari).
4. The poet who has composed the Bhaktämara Stotra (Mäntunga-Soori).
5. The fifth is dedicated to the footprints of Rishabhadeva.
6. The sixth and the last shrine is for the footprints of a Guru.

On one corner of this area all the yantras of the Bhaktämara Stotra are kept for anointing. Draw forty-four swastikas with rice on a red cloth, which is laid like a tablecloth on a low-level table. Forty-four sets of sweets, crystal sugar, and beetle nut are placed on each of the swastikas.

Now the three deities and the poet of this stotra are remembered whilst reciting the appropriate Sanskrit verses. Their presence in the Poojä is thus assumed and their protection is requested. When the verse is recited a large melon is placed as an offering near each of the shrines.

Now the main poojan starts. The Bhaktämara Stotra has forty-four verses if you believe in the Shvetämbara version or forty-eight verses if you believe in the Digambara version. The first verse of the Bhaktämara Stotra is recited and an offering (sweet, beetle nut, etc, which is already placed on the red cloth) is made. At the same time yantra No. 1 is worshipped / anointed. A priest loudly recites the mantras for worship and after that one person strikes a stick twenty seven times on the bronze plate (*thali*). This is somehwt like ringing a bell and is done rhythmically with a pleasant sound. Then a lighted deepak is placed around the tree, which has been drawn on the floor. The worship of the first verse is thus completed.

The same procedure is followed for the remaining verses of the Bhaktämara Stotra. Each time the appropriate verse is sung and the each time an offering is made, the respective yantra is anointed and a lamp is placed near the outer circle of the Räyan tree. This way all forty-four (or forty-eight) verses are worshipped systematically. Once the whole ceremony is over, one can see forty-four (or forty-eight) dipaks/lamps burning all round the Räyan tree.

Once the main part is finished, a ritual, which one might say 'a ritual of completion' is carried out. Holy water, which was used for cleaning and anointing the image, is poured into a bronze utensil whilst reciting the verses of a recitation called the ' Shänti-kalash'. This milky white water is regarded as sacred and people put a few drops on their heads as a mark of respect, and with a belief that the holy water is capable of curing many ailments. Some people even take a little water to their homes to be given to their relatives.

Finally *aarti* and *mangal-divo* (two small rituals of waving lamps in front of the image) are carried out. Each of the steps in the Bhaktämara Poojan is considered auspicious. In a large congregation an auction takes place, on the spot, to determine who gets the privilege of undertaking which step. This is called an *uchhavani* or *ghee-*

boli. For example, bidding is done to see who will place an image on the three-tiered platform (a throne). Bidding is also done for placing a deepak and also for worshipping each of the verses, and placing a lamp around the Räyan tree and so on. Whoever bids the highest sum gets the privilege for that particular act in the whole ritual. This way a very useful amount is raised for the temple fund. Bidding carried out by a group of musicians during the Poojan rouses more interest and usually more money is collected this way.

The whole ritual of the Bhaktämara Poojan could last up to two days but nowadays people usually finish this within six hours. The whole event takes the form of a community function as songs are sung in between the verses and people even dance whilst the professional singers sing. A priest may have his own explanation in between the rites, and recite the stories related to the magical powers of the Bhaktämara Stotra. A community dinner is a necessity after such a long ritual.

4/8 Mantras and Yantras Associated with the Eighth Recitation: The Kalyän Mandir Stotra-

There are as many mantras and yantras as there are verses in the Kalyän Mandir.

It is said that the Kalyän Mandir should usually be recited during the evenings or before retiring to bed. If one wants to recite it for a whole year then it is best to start from the day when Lord Pärshvanätha was born. That day is the tenth day of the dark half of the month of paush, which usually falls in January or February. On that day one must fast and observe celibacy. The recitation can be done whilst facing the easterly or northerly directions.

The fifth verse of the Kalyän Mandir is recited to gain wealth and prosperity in business. The sixth is for procreation. The tenth is capable of removing all fear. The seventeenth helps in eradicating quarrels in the home. The twenty-fifth verse removes diseases. The twenty-seventh helps defeat one's enemies. The thirty-first verse brings about the answers to the puzzling problems in life. The thirty-seventh brings fame from all quarters. The forty-third verse helps one to free oneself from imprisonment and receive money.

We will examine some of the mantras associated with the above verses.

Verse No.5 does not mention wealth or prosperity but merely states that the poet has embarked upon composing a stotra, even though it is difficult, because virtues of the Lord are limitless like an ocean and one cannot describe an ocean by merely stretching two hands.

The 'words to be inscribed in the yantra' (*ruddhi*) and the mantra for the verse No. 5 are:

Ruddhi: Aum Hrim Arham namo dhanabuddhi karae.
Mantra: *Aum Hrim Padme namah.*

Here the first four words of the *ruddhi* are the same as those, which are generally used as the seeds at the beginning of many mantras. The next two words suggest an

increase in wealth and intelligence. The mantra given above is the one, which is to be practised or worshipped.

The worship of this mantra can be done in association with the yantra. The yantra for this has a six-pointed star in the centre on which a special syllable is inscribed. The syllable is made from the consonants and vowels a,m,l,v.r and u. All around the small triangles Aum Hrim Pa dme na mah syllables are written. Outside the star one can see the wordings of the ruddhi as written above.

This particular mantra has to be repeatedly recited one thousand times per day in solitude for forty-nine days. Total recitation therefore will be forty nine thousand. One is advised to sit on a white cloth, use a crystal rosary and sit facing East. One must also burn incense of sandalwood, camphor, gugal and cardamom. The worship of this mantra and the yantra brings money and wealth.

The yantra related to verse No.14 of the Kalyän Mandir is a circular yantra and it is to be worshipped for fourteen days. Every day one is advised to do one thousand japas, seated on a green cloth, taking a rosary of red coloured beads made from cotton threads. He must face an easterly direction and burn the dhoop incense.

Benefit: The worshipper gets back his lost goods or whatever was stolen.

The yantra related to verse No. 15 is a strange looking yantra. One can see a trident in a square with some words inscribed within the square. This yantra is to be worshipped for twenty-five days. Everyday one is advised to do one thousand japas, seated on a black cloth, using a rosary of black coloured beads. He must face south and burn the googal incense.
Benefit: Even an enemy becomes a friend on worshipping this yantra.

The Mantras of Verse No 15

Aum Namo Loe Savva Sahunäm. Aum Hrim Namo Uvajjäyänam, Aum Hrim Namo Äyariyänam, Aum Hrim Namo Siddhänam, Aum Hrim Namo Arihantänam, Ekahik, Dvayähik, Chaturthik, Mahäjvar, Krodhjvar, Shokjvar, Bhayjvar, Kamjvar, Kalirav, Mahäviran Bandh, Bandh, Hram, Hrim, Fat Svähä

Place a yantra and the other ingredients as above. Take a new piece of cloth and make a knot whilst reciting the above mantra. The cloth then should be held in such a way that smokes from the incense engulfs it. This cloth should be placed over the person, who has a high fever, in such a way that the knot ends up under his pillow. The sick person's fever will decrease and he will be able to sleep well.

4/9 Mantras and Yantras Associated With Recitation No. 9 The Brihad Shänti

One cannot see the separate mantras and yantras, which are associated with this hymn. However the whole stotra itself is a combination of various mantras. Many verses of this stotra start with the mantra seed Aum and end with Svähä. This suggests that those verses are proper mantras.

The following mantras can be derived from the original verses:

Aum. Today is the day of merit. Let all nice things happen to us. Let Arihantas who are divine, all knowers, all seers, lords of three worlds, worshipped by three worlds and who can brighten up three worlds be pleased with us.

Aum. Let Rishabha, Ajita, Sambhav, Abhinandan, Sumati, Padmaprabhu, Suparsva, Chandraprabha, Suvidhi, Shital, Shreyans, Vasupujya, Vimal, Anant, Dharma, Shänti, Kunthu, Ara, Malli, Munisuvrata, Nami, Nemi, Pärshva and Vardhamäna (These are the names of the twenty-four Tirthankaras) grant us peace.

Aum. Let Rohini, Pragnapti, Vajrashrukhlä, Vajräkushi, Apratichakrä, Purushdattä, Käli, Mahäkäli, Gori, Gandhäri, Sarvashrä-Mahäjvälä, Mänvi, Vairutyä, Achuptä, Mänsi, Mahämänsi: May these sixteen goddesses of knowledge always protect you.

Aum. Ächärya, Upädhyäya and fourfold Jain sangha attain peace, contentment and the fulfilment of religion.

Aum. Nine planets like Chandra, Surya, Angärak, Budh, Brahspati, Shukra, Shani, Rähu, Ketu; four guardians of these worlds like Soma, Yam, Varun, Kuber and guardian gods likeVäsava, Skanda, Vinäyak, Ganesh, etc, be pleased and give us boons.

Aum. Let there be contentment, fulfilment, increase in energy, wealth and welfare. Let there be celebrations and joy. Let all sins and vices be destroyed. Let all enemies turn their back and depart. Svähä

Aum Svähä, Aum Svähä; Aum Shri Pärsvanäthäy Svähä.

The translations of the few verses given above clearly signifies that they are mantras. Furthermore verse No. 19 says:

"This hymn should be recited at the time of installation of images in the temples, during pilgrimages, and after rituals like the Snätra-poojä. Take a Shänti-kalash (a jar used to perform this ritual) and *kumkum, chandan, kapoor, dhoop*, incense, flowers (these are things used in Poojä) and stand on the podium (Snätra-mandap). One should do this after having a bath, putting on proper garments and appropriate jewellery, and after wearing a garland of flowers. He must recite the hymn and sprinkle the water from a holy jar on everybody's head."

This suggests the method as to how holy water should be used after the Poojä ceremony, and finally verses No. 21 and 23 are the verses for everybody’s welfare and universal peace. These two verses are recited at the end of the Poojä rituals everywhere.

"Let the whole universe be blessed,
Let all beings be engaged in one another's well being.
Let all weaknesses, sickness and faults be diminished and vanish.
Let everyone, everywhere be blissful and at peace."

Let all obstacles perish. *(upsargaha kshayam yänti).*
Let all difficulties be removed. *(chhidyante vighna vallayah).*
Our mind attains peace and happiness (*manah prasannamtäm eti*).
On worshipping the Jineshvaras *(poojyamäne Jineshvare).*

5/0 The Jain goddesses Chakreshvari, Ambikä and Padmävati

Background of the Jain Yakshas and Yakshinis:

The Jains, and specially those who attend temples, worship images of enlightened souls, the Tirthankars, but one can also find idols of many other gods and goddesses. They are often called Säshan-devtäs or the protectors of the Jain community. The question now arises. Who are they? Why are they important and why do people worship them?

The Säshan-devtäs are not same as the Tirthankaras who have conquered the inner passions. These Säshan-devtäs or male and female deities (yakshas and yakshinis) are heavenly beings of the Vyantara group who have supernatural powers including the ability to change their form and size. According to some beliefs, Jains believe that these yakshas and yakshinis were appointed by Indra to look after the well being of the Tirthankaras. Therefore, they were always found around the Tirthankaras and that is reflected in their presence in Jain temples, and also around the idols of the Tirthankaras. They are found in a pair of male (yaksha) and female (yakshini). The yaksha is usually found on the right side of the Jina idol, while the yakshini is on the left. In an earlier period they were regarded mainly as devotees of the Jina, but as time passed, people also started to worship them. Not all yaksha/yakshinis are benevolent, as some can be malevolent. Just as some yaksha paid homage to Lord Mahävira and protected him from some sufferings, the yaksha Sulpäni troubled Lord Mahävira in his mediation and inflicted much suffering. Similar stories are also available where the yaksha troubled others. The residence (*bhavan*) of the yaksha is also known as a *chaitya* or *äyatana*. It could be anywhere, outside the city, on a hill or a mountain, on a tree, by the water tank, at the gate of a city, or within a city - a house or a palace. The famous yaksha Angulimäla was living in a tree in the forest and, when reformed, had a place by the city gate.

The Jain Tirthankaras are the Gods without having any ties of attachment (*Veetaräga*), Their souls reside in the ultimate abode, in eternal bliss. They are not to grant any wishes or fulfil desires. We human beings always look for support or outside help in our troubled times. People need more comfort, wealth and good health. That is where the yakshas and yakshinis enter the scene. Jains look up to them for fulfilment of their material desires. You can worship the Tirthankara, and the attendant deity of that Tirthankara will bestow boons. You can even worship the yaksha or yakshini alone and still manage to receive favours from them. Either way the Jains gave them a place in their temples. Some Yakshas were and are known for bestowing fertility and wealth upon their devotees. Therefore, they have become very popular and their idols have been placed in the temples and Jains worship them.

The earlier scriptures like the *Sthänänga-sootra, the Utträdhyayan-sootra, the Bhagwati-sootra, the Tattvartha-sootra, the Antagadasä-sootra,* and *the Paumacariya* have frequent references to the yaksha. Their reference as Shäsan-devtäs in the *Harivamsapuräna* (783 AD) marks the beginning of this concept. Among all the yakshas, Manibhadra and Purnabhadra yakshas and Bahuputrikä yakshini have been the most favoured. Manibhadra and Purnabhadra yakshas are mentioned as the chiefs of the demi-gods, Manibhadra of the northern tribe and Purnabhadra of the southern tribe. Bahuputrikä, having many sons, is named as one of the queens of Manibhadra. *Harivamsapuräna* also describes the capability of yakshas and yakshinis to pacify the harmful power of disease and bad omens. The people also believed that they bestowed favours on those who worshipped them and, because of that, they became more popular for some than the Jinas. The yakshinis like Chakreshvari, Ambikä, Padmävati, and Jvälämälini became so popular that an independent cult developed around them. Various temples were erected just to worship them and you can see that even today.

The list of the twenty-four yaksha-yakshini pairs was finalised in about the eighth or ninth century A. D; as found in *Kahävali, Tiloyapannatti* (4/934-39), and *Pravacanasäroddhara* (375-78). While their independent iconographic forms were standardised in c.11th - 12th century A. D. as mentioned in the *Nirvänkalika, the Trisasti-saläkä-purusa-charitra, the Pratisthäsära-samgraha, the Pratisthä-säroddhara, the Pratisthätilaka* and the *Ächäradinakara,* and a number of other texts. However, we find a great difference between the Shvetämbara and Digambara traditions as to the names and iconographic features of the yakshas and yakshinis. The names and the iconographic features of the majority of them bear the influence of the Brahminical and Buddhist Gods and Goddesses. The Jains seem to have adopted either the names or the distinct iconographic features, or both, in such cases.

Of the twenty-four yakshinis, three are more popular and worshipped by Jains all over the world. These three are:

Tirthankara (name)	Yakshini
Rishabhadeva	Chakreshvari (also called Apratichakrä)
Neminätha	Ambikä (also very popular Hindu Goddess)
Pärshvanätha	Padmävati (Popular Goddess of the Jains)

Hindu Tantric Belief and its Origins:

Hindu deities represent the divine consciousness functioning on all levels of the universe. They appear on every level of our being, energies and faculties. The goddesses who represent these are the ten wisdom goddesses or Maha-Vidyä. Each of the goddesses represents a particular approach to self-realisation. As the representative of powerful cosmic forces, the Goddess can be worshipped to gain fame, health, wealth, etc.

As per the Hindu belief, these ten goddesses are:

1. Käli,
2. Tärä,
3. Tripurä Sundari,
4. Bhuvaneshvari,
5. Bhairavi,
6. Chhinnamastä,
7. Dhumävati,
8. Baglämukhi,
9. Mätangi,
10. Kamalä,.

Goddesses numbered two, three, four, nine and ten have mostly benevolent features. Buddhists also revere Tara. She is the deliverer or saviour. Tripurä Sundari is the Goddess of pure perception and knowledge, she is also known as Lalitä. Bhuvaneshvari, Goddess no. four in the above list, is the divine mother and is also known as Aditi in the Vedas (Hindu scriptures). Bhuvaneshvari has the colour of the rising sun with the crescent moon on her head. She has four hands, three of which carries a noose, the goad, and a lotus, and the fourth is slightly raised in a gesture of giving boons and dispelling fears. The mantra for Bhuvaneshvari is the single syllable Hrim. Hrim is one of the most important mantras used by Jains. Bhuvaneshvari resides in the heart-centre in which the entire universe is contained. Shri Janardan Dave, in his article, *Das Mahävidyä and Padmävati* states that 'Bhuvaneshvari is the same as Padmävati in the Täntric sense. There is a temple of the Hindu Goddess Bhuvaneshvari in the city of Gondal, Gujarät.

Mätangi relates to the Hindu Goddess Saraswati, the Goddess of knowledge. Mätangi, like Saraswati plays the veenä, however the difference is that Mätangi has a fierce form whereas Saraswati is a pure and benevolent Goddess. Her Mantra is *Aim*.

Kamalätmikä is sometimes called Kamalä, the lotus Goddess. Kamalä resembles goddess Lakshmi, the Goddess of wealth, now the most popular of Hindu deities. However, she is a little different from Lakshmi as Kamalä has the form of Käli whereas Lakshmi is full of love, beauty and bliss. Kamalä is golden in colour and is seated on a lotus. The lotus is also a symbol of unfolding and represents the openings of the different Chakras of the subtle body. This is a most sacred flower of the Hindus, Jains and Buddhists.

Jain Goddesses

Jain goddesses mainly fall into the following categories:

Mothers of the twenty-four Tirthankaras.
Wisdom goddesses (sixteen Vidyä –devis).
Attendant deities: Twenty-four yakshas and twenty-four yakshinis, two for each the Tirthankara.
Goddesses of the various directions (fifty-six Dik-kumäris).
Lakshmi.
Saraswati.

The Goddess Chakreshvari:

She is the dedicated attendant deity of Lord Ädinätha (Rishabhadeva). She is also called Apratichakrä. The colour of this goddess is golden. Her Vehicle is eagle. She has eight arms. She holds an arrow, a rope and a wheel in three of her right hands. The fourth is raised in a blessing gesture. In her four left hands she holds the rein, the bow, the protective weapon of Indra and a wheel.

Not many articles or references have been found on this goddess. A book called the *Nirvankalikä* states that Chakreshvari has eight hands and she carries boon (gesture of blessing and giving), a bow, a chakra and a rope in her right hands, and an arrow, a mace, a chakra and gaud in her left hands. She is called Chakreshvari because she carries the chakra (wheel) in two hands.

In the Brihad Shänti, the Goddess Chakreshvari has been mentioned as one of the sixteen goddesses of knowledge and again the same name appears in the same stotra as one of the twenty-four yakshinis.
In the *Nirvänakalikä*, Chakreshvari has been mentioned as one of the sixteen goddesses of knowledge. She has a golden complexion, has an eagle as her vehicle and has four arms. She has chakras in all four hands. Again in the same book, the author has listed the twenty-four yakshinis of the twenty-four Tirthankaras. The yakshini of Lord Rishabhadeva is Chakreshvari. However, the writer of the *Nirvänkalikä* here describes her as having a golden complexion, and she has eight hands. She carries boons (gesture of blessing and giving), a bow, a chakra and a rope in her right hands, and an arrow, a mace, a chakra and a gaud in her left hands. The two description contradict as far as the number of hands are concerned.

The National Museum in Delhi has one beautiful idol of Chakreshvari with eight hands. Most of the idols of Chakreshvari, which are found in Gujarät, have four hands. Chakreshvari's images are also found in north India, Madhya Pradesh, Räjasthän, Bengal and Gujarät. She is normally seen with eight hands. She carries two Chakras (discs), a noose, a goad, a vajra (thunderbolt), an arrow and a bow. One hand shows that she is giving a boon to her devotees (*varad-mudrä*). It should be noted that the Hindu goddess Vaishnavi and Jain Chakreshvari are almost identical.

The Mantras of Chakreshvari:

Chakreshvari is worshipped with the each verse of the Bhaktämara Stotra. However there are quite a few separate mantras dedicated to goddess Chakreshvari alone.

One particular mantra is:

Aum Hrim Shrim Klim Chakreshvari Devye Namah:

Goddess Ambikä:

She is the dedicated deity of Lord Neminätha, the twenty-second Tirthankara. She is also called Ambäi, Ambä, and Amrä Kushmandini. Her colour is golden and the lion is her vehicle. She has four arms. Out of two right hands she carries a mango on one

a branch of a mango tree on the other hand. In one of her left hands she carries a rein and in the other her two sons.

Ambikä, though very popular amongst Hindus, is perhaps not so popular amongst Jains. There are not as many Jain temples with the idols of Ambikä as there are of Padmävati. However, Ambikä is the Goddess of strength and power and Hindus celebrate the festival of Navrätri in her honour.

Padmävati: the Mother Goddess

The Tirthankara Pärshvanätha was a prince of the kingdom of Käshi. He was then known as prince Pärshva. Once he went to see an ascetic who was performing a penance by lighting logs of wood. On the outskirts of the city this ascetic, whose name was Kamath, was performing the ritual of penance. Pärshva had a divine vision and only he could see that there were two snakes (male and female) in one of the logs. He asked Kamath to remove the log but Kamath could not see anything and accused Pärshva of trying to break his penance. Pärshva was the only person there who knew what was happening. When his requests were rejected, Pärshva ordered one of his servants to disturb the fire and remove the log in question. The servant did as he was told and everybody saw that there indeed were two snakes in the log. The snakes, unfortunately, did not survive and died. But before their death Pärshva recited the Namaskära Mantra and the snakes died in peace.

These snakes in their next birth were born as Dharnendra (one of the Indra gods with the name Dharan) and Padmävati. Kamath was very angry but he could not do anything, as he was proved wrong.

After a few years Pärshva renounced everything and went away in search of eternal happiness and became a monk. One day Pärshvanätha was standing in meditation in a park when a demon called Meghmäli arrived. Meghmäli was no one but Kamath who had died and had taken birth in the form of Meghmäli. Meghmäli wanted to take revenge because of what had happened in his past life.

Meghmäli created all sorts of obstacles to break the meditation. He made the heavy rains to fall on Pärshvanätha with great intensity. Pärshvanätha continued in his meditation. He was not moved or disturbed by this severe calamity. Water started rising, and it came up to the knees of Pärshvanätha and it was still rising. At this juncture Dharnendra and Padmävati came and created a large lotus, which lifted Pärshvanätha above the water. Dharnendra made a hood (a snake hood) to prevent Pärshvanätha's head getting wet. Pärshvanätha was still deep in meditation. Meghmäli at last gave up his evil acts and apologised. Pärshvanätha forgave him.

This story of obstacles created by Meghmäli is quite famous. Dharnendra and Padmävati saved Pärshvanätha and people believe that they can still come and save anyone who is in trouble

However it is noteworthy that Padmävati is revered more than Dharnendra. In fact, she is the single most popular Goddess in Jainism. She is, as stated earlier, the dedicated deity of Lord Pärshvanätha, the twenty-third Tirthankara. Her colour is golden and her vehicle is the snake with a cock's head. Padmävati's images are found

in the seated position wherein her right leg is resting on the ground and the left leg is resting on her right thigh. Some images are also found in a lotus position. Most images have snake hood.

Her vehicle is a snake or lotus. She has a red complexion and has four arms and her two right hands hold a lotus and a rosary, the two left hands hold a fruit and a rein. There are different forms of the Goddess Padmävati. Shvetämbaras usually have her image with four hands. The Digambara image of Padmävati has up to 20 hands.

The Mantras of Padmävati :

(1) Aum Hrim Shrim Klim Kämeshvari Shri Padmävati Mam Raksham Kuru Kuru Svähä.
Worshippers are advised to chant this mantra using a rosary. As a rosary has one hundred and eight beads, It is advised to do a rosary between three and five times.

(2)Aum Padmävati Padmanetre Padmäsane Saubhagya-lakshmi-däyini vänchha-purni chintä-churni Ruddhim Siddhim Jayam Vijayam Kurum Kurum Klim Svähä.
This mantra is to be recited for wealth and prosperity. The worshippers are advised to do one whole rosary three times a day.

(3*) Aum Hrim Aim Klim Shri Padmävati Devye Namah mam Ishtasiddhim Saubhägyam Shighram Kuru Kuru Svähä.*

This mantra is to be recited to receive favours and love from other people. It is advised to chant thousand times everyday for hundred and eight days.

(4) Aum Hrim Aim Klim Shrim Hrim shrim Mahälakshmi Padmävati Devye Namah
This one is for money. The worshipper is advised to do the chanting every morning for eighty-one days.

(5) Aum Hrim Aim Klim Sarva Roga Nivärini Shri Padmävati Devye Namah.
This is to be recited three times a day. Each time one whole rosary is to be counted. This mantra is believed to be a cure for any ailments.

The Digambara Jain Ächärya Mallishen-Soori has written a book on Padmävati that is called the *Bhairav-Padmävati-Kalpa*. He was the disciple of Jinsenächärya and was well versed in the science of yoga, logic and mantra-shästra. He is believed to have lived during the 11th or 12th century AD. His book is the large collection of mantras related to the worship of Padmävati.

Padmävati has one hundred and eight names, which have been listed in a stotra found in the ancient Library of Manuscripts in Pätan, Gujarät. In one article written by Säräbhäi Manila Nawäb, one thousand and eight mantras of Padmävati have been listed.

Humbaj in South India is quite a famous pilgrimage place where people go to worship Padmävati. The story as to how this site became a pilgrim's favourite place is given in the Digambara books. One Prince, Juniata, had to give up his palace and kingdom in some adverse circumstances. He left the palace and ran in the southerly direction

carrying the image of the Goddess Padmävati with him. He came to Humbaj safely due to the presence of Padmävati. There is now a temple in the city and pilgrims flock for a darshan of the Goddess.

It is also noteworthy that there is a famous pilgrimage place for Hindus called the Vyankteshvar temple in South India. Here one can see an idol of the Goddess Padmävati and every Hindu before going into the main temple of Vyankteshvar visits Padmävati's shrine and worships her. This is the Hindu goddess Padmävati but it seems that at certain time in history, some Jains may have installed this idol and now it has been considered as the Hindu goddess.